

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **THIRD**
DOCTOR

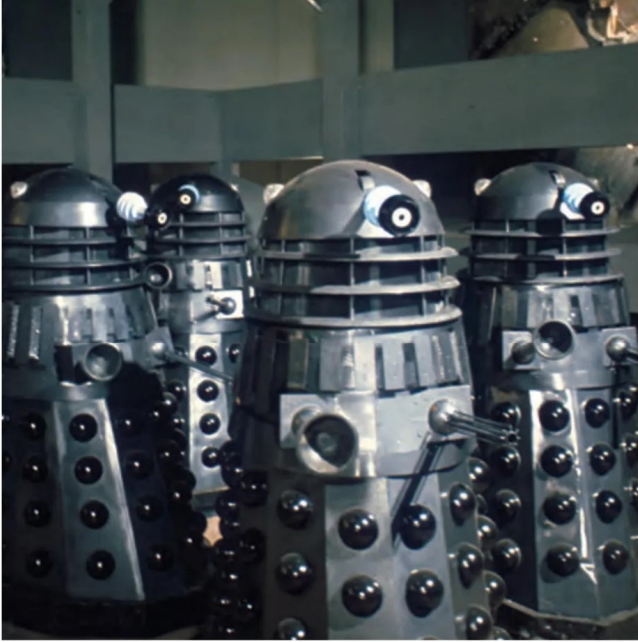
THE COMPLETE HISTORY



STORIES 68-70

PLANET OF THE DALEKS,
THE GREEN DEATH AND
THE TIME WARRIOR





BBC

DOCTOR WHO

THE COMPLETE HISTORY

PLANET OF THE DALEKS

THE GREEN DEATH

THE TIME WARRIOR

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Welcome

Since the return of *Doctor Who* to our TV screens in 2005, sad partings, joyful reunions, tragic losses, and other emotional entanglements and upheavals have become staples of the series. Who can forget the Tenth Doctor's 'final' meeting with Rose at Bad Wolf Bay in *Army of Ghosts/Doomsday* [2006 – see Volume 53] where he almost, but not quite, declared his love for her? Amy and Rory's decision to put their faith in love and the power of a time paradox by voluntarily falling to their 'deaths' from the roof of Winter Quay in *The Angels Take Manhattan* [2012 – see Volume 72] is a heart-wrenching moment. And, following the events of the Last Great Time War, guilt and angst are personal demons that the Doctor does constant battle with.

It wasn't always like this, though. Other than fear and horror, such naked displays of intense emotion were a rarity during the televised adventures of the first eight Doctors. But, perhaps because these occasions were so few and far between, when they did occur, they packed a real wallop and it is often these moments that

had a tendency to really lodge themselves in the viewers' memories.

Perhaps one of the most powerful examples of this is the departure of the Doctor's companion, Jo Grant, at the end of *The Green Death* [1973 – see page 48], the final story of the 1972/3 series. Having had a brush with romance in *Planet of the Daleks* [1973 – see page 6], turning down an offer to return to Skaro with the Thal, Latep, Jo succumbs to the charms of Professor Cliff Jones – not least of all because he reminds her of a younger version of the Doctor. Having allowed himself to grow close to Jo, the Doctor suddenly finds himself on his own again. The story concludes with the Doctor feeling sad and lonely as he drives off alone into the night.

Of course, this wasn't the first time that the Doctor had parted company with one of his companions. Jo's departure is perhaps particularly moving as her relationship with the Doctor had been such a close one and the series was now in an era in which the Doctor had only one companion rather than two or more, as had been the case for the first two Doctors.


The Doctor's relationships with his companions, and his reluctance to allow himself to become emotionally involved, would be explored in more detail in later adventures, most notably *School Reunion* [2006 – see Volume 52]. Jo herself would also have a chance to air her thoughts on the subject when she meets the Eleventh Doctor in the 2010 *Sarah Jane Adventures* episode, *Death of the Doctor*.

John Ainsworth – Editor

Right:

Jo catches up with the Doctor in an episode of the spin-off series *The Sarah Jane Adventures*.





'JO'S DEPARTURE IS PERHAPS
PARTICULARLY MOVING AS HER
RELATIONSHIP WITH THE DOCTOR
HAD BEEN SUCH A CLOSE ONE.'



PLANET OF THE DALEKS

▶ STORY 68

At the request of the wounded Doctor, the Time Lords pilot the TARDIS to the hostile planet Spiridon. There, the Doctor and Jo join forces with a group of Thals to prevent the Daleks from launching a galactic invasion.



Introduction

You may think that you've seen this all before. Producer Barry Letts and script editor Terrance Dicks commissioned three Dalek stories from writer Terry Nation and noted his tendency to supply variations of the same idea.

Even this story – the first he wrote for Letts and Dicks – is strongly reminiscent of his earlier Dalek stories. Just like the very first one he wrote back in 1963 [see Volume 1], the action is split between a jungle and a futuristic Dalek base. The Daleks' plan to release deadly bacteria is similar to scenes in the first Dalek story where they plan to explode a neutron bomb to destroy all life outside their city. At one stage, one of the Doctor's friends gets inside an empty Dalek casing, so they can bluff their way past their enemies. The planet Spiridon itself, like Mira in *The Daleks' Master Plan* [1965/6 – see Volume 6] is home to a race of invisible creatures and, as was the case

Below:
Another Terry
Nation story,
another jungle.



in the earlier story, the Daleks are planning to invade the solar system.

But to suggest that *Planet of the Daleks* is merely a retread of earlier Dalek triumphs is to sell it short. It has been observed that the Daleks are the most defeated race in the series' history, and this story addresses that by making them more fearsome than ever. The trump card comes at the end of Episode Two when some more Thals arrive to warn compatriots that, somewhere on Spiridon, there are 10,000 Daleks!

During the course of the story, we see the Doctor and Codal – and the Doctor and Taron – struggle to subdue just one Dalek. If a vast army is unleashed, surely all is lost? Especially as they are also close to unlocking the secret of the natives' invisibility.

Some years later, the Cybermen would use this potent combination. The cliffhanger to Part Two of *Silver Nemesis* [1988 – see Volume 45] reveals a fleet of invisible Cyber warships – thousands of them. As for the Daleks themselves, whenever we see them in such vast numbers, the consequences are dire. Rose is the only person who doesn't die in *The Parting of the Ways* [2005 – see Volume 50], and the Dalek fleet seen attacking Gallifrey in *The Day of the Doctor* [2013 – see Volume 75] triggers the greatest crisis of the Doctor's life.

Planet of the Daleks is perhaps an archetypal Terry Nation Dalek story, retold for a new generation (it had, after all, been seven years since he last wrote for the series), but it's also a reminder that the Doctor's greatest enemy is as deadly as ever. ■



'THE DOCTOR AND TARON STRUGGLE TO
SUBDUE JUST ONE DALEK. IF A VAST ARMY
IS UNLEASHED, ALL IS LOST.'

EPISODE ONE

The Doctor has been shot. Jo helps him into the TARDIS where she uses the telepathic circuits to send a message to the Time Lords. [1] Jo moves the Doctor on to a bed; he tells her to record everything in the TARDIS log then loses consciousness.

The TARDIS materialises and Jo emerges into an alien jungle. [2] She moves away from the TARDIS, unaware she is being followed.

The Doctor wakes up and is surprised to discover that the TARDIS is still using its own oxygen supply.

Jo finds some footprints and, as she examines them, a plant squirts some liquid on to her hand. The footprints lead her to a derelict spacecraft containing a cobweb-covered astronaut. [3]

The TARDIS doors refuse to open and as the oxygen runs out the Doctor is forced to use the emergency supply.

Jo is discovered by two astronauts, Taron and Vaber, and asks them for their help. A third astronaut, Codal, arrives and warns them that a patrol is coming. Jo hides while the astronauts lead the patrol away. After they have gone, an invisible being enters the spacecraft and starts searching it.

Taron, Vaber and Codal reach the TARDIS, which is now encrusted in a fungus-like yellow substance. Vaber and Taron scrape it away and help the Doctor outside. [4] He recovers and recognises them as Thals and introduces himself as a figure from their legends.

Jo discovers that her hand is now covered in a fungal growth. [5]

Vaber tells the Doctor they are on the planet Spiridon, home of the invisible Spiridons, on a top-secret mission.

In the spacecraft, Jo is unconscious. The Doctor and the Thals hear something approaching. It halts and the Thals use a paint spray on it to reveal... a Dalek! [6]





EPISODE TWO

Taron and Codal scout ahead, leaving the Doctor with Vaber. Vaber thinks Taron is not up to being leader and that they should attack the Daleks. He is ensnared by a tentacle but the Doctor rescues him. [1] Taron and Codal return and they hide from a patrol of invisible Spiridons. Codal attempts to lead the patrol away but is caught and knocked out by a Spiridon.

The Doctor, Taron and Vaber discover the TARDIS log recorder by the derelict spacecraft. They are forced to duck out of sight as two Daleks glide out of the undergrowth. The Daleks report the spacecraft to their command centre and are ordered to destroy it. The Doctor attempts to stop them but is stunned. [2] The Daleks then obliterate the spacecraft and take the Doctor prisoner.

The Doctor is led into the Daleks' base and is placed in a cell with Codal. The

Doctor praises Codal's bravery but Codal does not feel very brave. The Doctor assures him that courage isn't a matter of not being frightened, it's being afraid and doing what you have to do anyway. [3]

Jo is still alive, having been carried from the spacecraft by a Spiridon called Wester. He treats her infection with a potion, which causes her to fall asleep. [4]

Taron and Vaber check their cache of explosives. Vaber wants to go on the attack but Taron disagrees. Their argument is interrupted by the sound of a descending spacecraft. [5]

The Doctor reverses the polarity of the TARDIS log recorder to induce a brainstorm in any nearby Dalek.

Taron and Vaber approach the spacecraft's landing site where they meet another Thal, called Rebec. She tells them that her ship has crashed; only she and two others, Marat and Latep, have survived. They are here to warn them that somewhere on Spiridon there are 10,000 Daleks! [6]

EPISODE THREE

Wester shows Jo the city the Daleks are using as their base, where Spiridons are pushing in containers full of vegetation samples. [1]

Taron and Vaber take their fellow Thals to an ice tunnel, explaining that when the Daleks built their city they used the ice volcano to provide a cooling system, so there are shafts leading into their city. Taron, Marat and Rebec enter the tunnel.

Jo hides in one of the Spiridon's containers and is wheeled into the city.

A Dalek enters the Doctor and Codal's cell. The Doctor uses his device to send it spinning into a wall. [2]

Molten ice pours into the tunnel ahead of Taron, Marat and Rebec, forcing them into a side-tunnel. [3]

Evading the Daleks, the Doctor and Codal descend to level zero.

Taron reaches a ventilator grille and spots the Doctor and Codal through it.

They help the Thals climb through the ventilator grille into the corridor and they only just make it through a closing door – except for Marat who is exterminated. [4]

They are trapped in a room with a refrigeration unit big enough to freeze an ocean and a ventilation shaft through which hot air is able to escape to the surface. As the Daleks cut through the door, the Doctor has an idea.

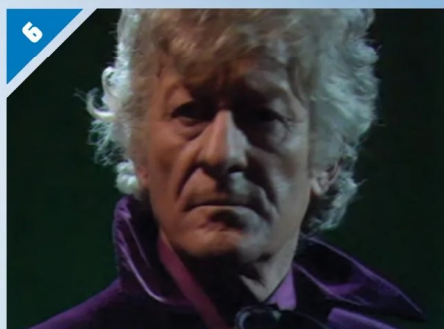
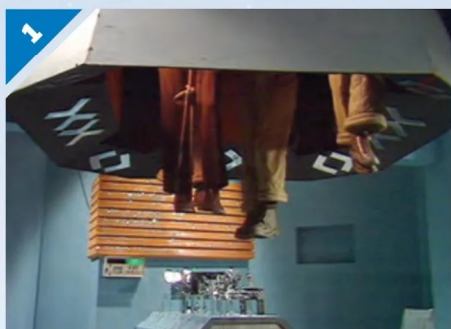
Hiding from the Daleks, Jo learns that they know where the Thals have hidden their explosives. [5]

The Doctor's plan is to use a sheet of plastic material to trap the hot air so it rises up the shaft like a balloon, carrying the four of them with it.

Jo sneaks out of the city, following the Daleks sent to destroy the explosives.

The Doctor opens a hatch, revealing a cave containing thousands of frozen Daleks. He then joins the others, grabbing a rope tied to a corner of the plastic sheet – but together the four of them are too heavy! [6]





EPISODE FOUR

As the Daleks finish cutting through the door, the sheet begins to lift and they rise up the shaft. [1]

The Daleks locate the Thals' explosives and set them to detonate. After the Daleks have left, Jo emerges from the undergrowth to adjust their timing mechanisms, but she is knocked out by a falling rock. She recovers in time to grab two of the bombs before the third explodes. [2]

Taron spots a Dalek coming up the shaft below them on an anti-gravity disc, and Rebec realises that the sheet is tearing. They leap on to the ladders on the side of the shaft and climb the rest of the way to the surface. Codal and Rebec hurl some boulders down the shaft onto the pursuing Dalek. [3]

The Doctor and the Thals find Jo; the Doctor and Jo are both delighted to discover that the other is alive. Taron is

not delighted to see Rebec; the fact that he loves her will cause his judgement to be clouded. [4] Vaber and Latep arrive and Taron decides they must go to the Plain of Stones. On Spiridon it gets cold at night, but the boulders on the Plain of Stones radiate heat they have absorbed during the day.

They reach the Plain of Stones as night falls. Codal tells Taron that if they destroy the Daleks' refrigeration plant they could wipe out the Daleks. Vaber wants to attack at once.

In their laboratory the Daleks prepare bacteria that will destroy all living tissue on the planet apart from Daleks and Spiridon workers. [5]

While the others are sleeping, Vaber sneaks away with the two bombs. Discovering he has gone, Taron and Codal go after him. The others stay on the Plain, surrounded by eyes glowing in the dark. [6]

Heading to the shaft, Vaber blunders into a group of Spiridons and is captured.

EPISODE FIVE

Taron and Codal overpower the rear two members of the Spiridons' group, disguise themselves with their fur cloaks and take their places. [1]

The Doctor wards off the night creatures with a flaming torch. [2] It grows light and Wester arrives with the news that the Daleks are preparing a bacteria bomb. He departs, intent on finding some way to delay them.

The Spiridons deliver Vaber to a Dalek patrol for questioning. Vaber makes a break for it and is exterminated. [3] Taking advantage of the distraction, Taron and Codal grab the bombs and flee.

In their laboratory, a Dalek starts administering the antidote for the bacteria. The lethal bacteria is now ready to be released. [4]

Taron and Codal return to the Plain of Stones and tell the Doctor, Jo, Latep and Rebec that a Dalek patrol is on its way.

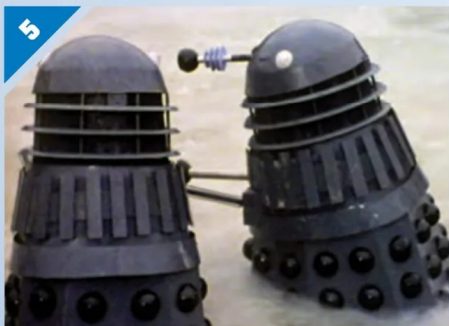
The Doctor thinks it is time for a change of tactics and investigates a nearby ice pool.

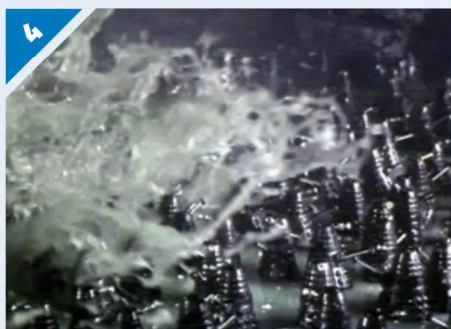
Jo and Latep lead the Dalek patrol through the jungle back to the Plain of Stones, where the Doctor lures one of the Daleks into following him to the pool, where he and Taron shove it into the ice. [5] Jo and the Thals then overpower the other Dalek and push it into the pool.

Wester enters the Dalek laboratory, claiming to have a vital message.

Rebec is concealed inside a Dalek casing. Jo and Latep head to the ventilator shaft while the rest of the group disguise themselves as Spiridons and enter the city escorted by Rebec. They arrive outside the laboratory in time to see Wester release the bacteria. Wester is killed. [6] The laboratory is hermetically sealed and the Daleks inside will remain trapped for ever.

The Doctor tells the others to head to the lower levels – but a Dalek spots Codal's boot and raises the alarm!





EPISODE SIX

Pushing the casing containing Rebec, the Doctor, Taron and Codal flee through the corridors of the city. The Daleks destroy the casing but it is empty; Rebec is in the elevator with the others, descending to level zero.

In the control room, the Daleks are informed that the Dalek Supreme will arrive shortly to assume command.

Jo and Latep watch the Dalek Supreme's spaceship come in to land. Jo points out that if their mission is successful, the Thals can use the ship to return home. Latep tells Jo that it was meant to be a suicide mission but he's found a reason for wanting to stay alive. [1]

The Doctor and the Thals barricade themselves into the cooling chamber.

The Dalek Supreme orders the Dalek army to be activated.

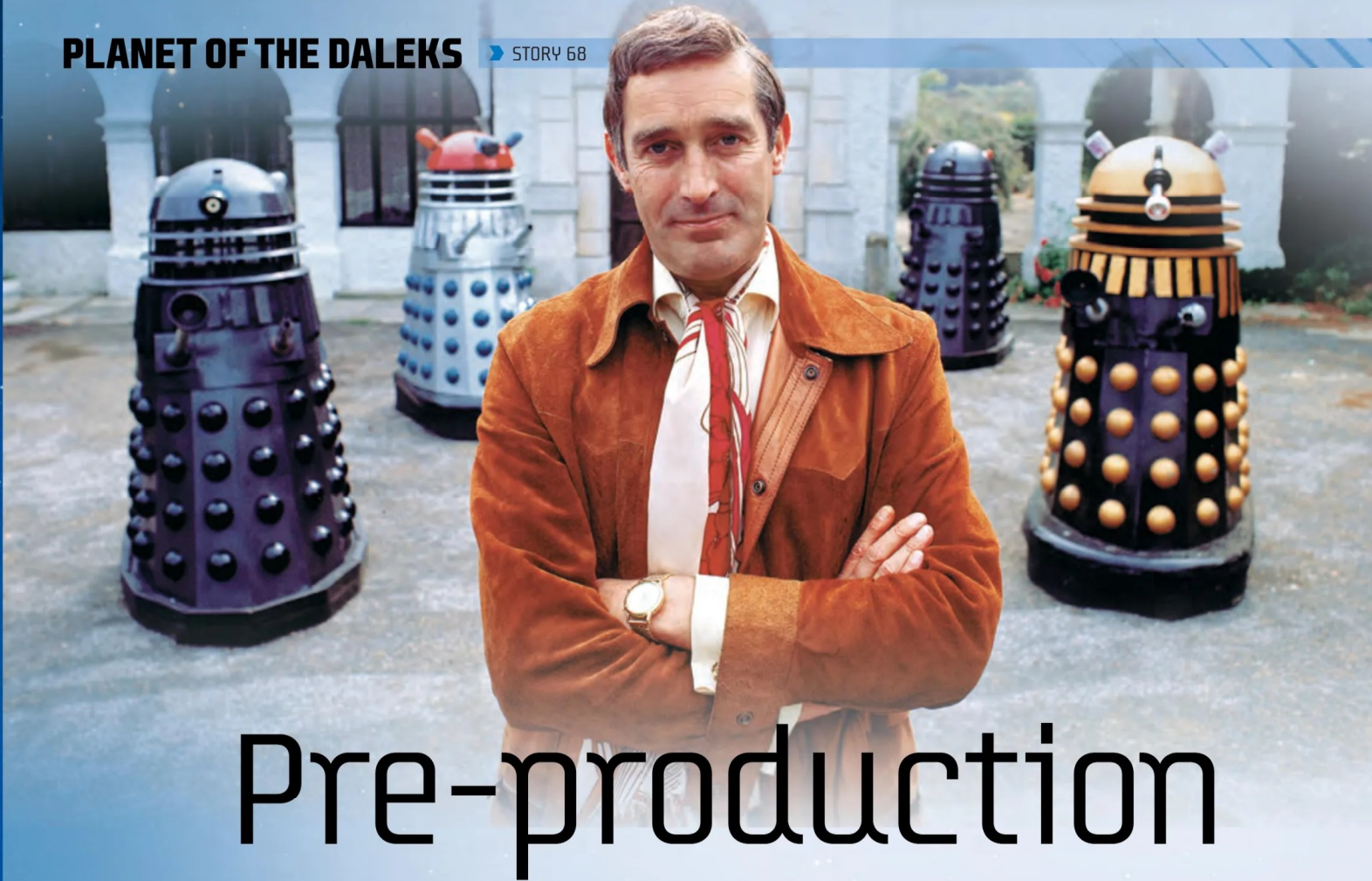
Jo and Latep reach the top of the ventilation shaft and lower a rope.

The temperature rises in the arsenal and the Dalek army starts to wake. One of them knocks one of the Thals' bombs off a catwalk and the Doctor is forced to squeeze between disorientated Daleks to recover it. [2]

Latep and Jo reach the cooling chamber just as the Daleks break through the barricade. [3] Latep blows them up, then he and Jo find the Doctor in the arsenal. The Doctor and Codal set the remaining bomb. After it is detonated the cave is inundated with liquid ice. [4]

Outside the Dalek Supreme's spaceship the Thals thank the Doctor for his help. In return, the Doctor asks Taron not to glamorise their adventures. [5]

Latep asks Jo to return to Skaro with him but she declines. He leaves with the other Thals – and the Dalek Supreme emerges from the jungle. The Doctor and Jo run back to the TARDIS which dematerialises. The Dalek Supreme is defiant; the Daleks have been delayed, not defeated! [6]



Pre-production

Above:
Dalek creator
Terry Nation
rallies his
troops!

Since his last association with *Doctor Who* on *The Daleks' Master Plan* back in 1965, writer Terry Nation had been very active in the film and television industry. After completing a stint as script supervisor on ITC's *The Baron* in 1966, Nation made an abortive attempt to sell the format for a series based around the Daleks to both the BBC and one of the American TV networks. After this he wrote some episodes for his colleague Dennis Spooner on *The Champions*, followed by an episode of *The Avengers* entitled *Invasion of the Earthmen*. After working with Spooner on the early episodes of *Department S*, he returned to another ITC series, *The Saint*, as a writer, and when that concluded production he moved over to become script editor on the last episodes of *The Avengers*. His association with ITC and *The Saint* star

Roger Moore led to him being associate producer and story consultant on ITC's next big adventure series, *The Persuaders!*.

It was while working on *The Persuaders!* at Pinewood that Nation was approached by Barry Letts and Terrance Dicks, then the producer and script editor of *Doctor Who*, who explained that they were in pre-production of a Dalek storyline but had neglected to seek Nation's permission to use his creations. A deal was struck between Nation's agent and the BBC so that the writer received a fee and a creator's credit on Louis Marks' *Day of the Daleks* [1972 – see Volume 17], plus an assurance that Nation would be given first refusal on future Dalek stories and a suggestion that the Daleks could feature once a season. The last time that Nation had been approached by the *Doctor Who* team was in December 1967, with a view

to producing a storyline featuring both his Daleks and the Kit Pedler/Gerry Davis creations, the Cybermen.

The Persuaders! came to an end after one series due to both poor US ratings and reported problems with co-star Tony Curtis (although in the UK it was a top-rated show). Nation began working as a freelancer again, pitching an idea for a Victorian fantasy series about a scientific investigator entitled *The Incredible Robert Baldick*. The BBC made the pilot episode entitled *Never Come Night* for transmission in the *Drama Playhouse* season for autumn 1972. Since he was no longer busy on a permanent series (unless the option on *Robert Baldick* was taken up, which ultimately it was not), Nation was available to pen the Dalek serial required by Barry Letts for *Doctor Who*'s 1972/3 series.

Return of the Daleks

The brief given to Nation by Letts and Dicks was that he would pick up where Malcolm Hulke's *Frontier in Space* [1973 – see Volume 19] left off, with the Doctor and Jo heading off in the TARDIS to find the Dalek army that was poised to invade the galaxy. Nation's story breakdown was commissioned on Friday 21 April 1972 for delivery on Monday 1 May.

The storyline, titled *Return of the Daleks*, owed a lot to some of Nation's previous *Doctor Who* stories. The idea of invisible monsters had been used in *The Daleks' Master Plan* with the Visians, as had the concept of Dalek invasion armies poised to take over the solar system, launched from a planet of hostile jungle vegetation. Escape from Dalek cities and the use of a Dalek casing by one of the Doctor's friends had also featured in the very first Dalek serial *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1].



Rebec, the female Thal in the story, was named after Nation's daughter Rebecca. The name of another Thal, Petal, had to be anagrammed to Latep to avoid confusion with the character of Patel in the preceding serial *Frontier in Space*.

The title of the story was changed to *Planet of the Daleks*, but this was soon changed again when the six scripts were commissioned, under the title *Destination: Daleks*, on Thursday 11 May for delivery by Tuesday 1 August.

Because Terry Nation had not written for *Doctor Who* since 1965, he assumed that individual episode titles were still being used (a practice which was dropped in 1966). Consequently his six draft scripts were entitled *Destinus* (the original name for Spiridon), *Mission Survival*, *Pursued*, *Escape or Die*, *The Day Before Eternity* and *Victory*.

On Monday 24 July, Terrance Dicks wrote to Nation and thanked him

Above:

Codal, Rebec and Taron: a tougher breed of Thal...

Connections: Legendary figure

When the Doctor encounters the Thals, he recalls the last time he met them as seen in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1]. He tells how he and his companions, Barbara, Ian and Susan, assisted the Thals in the fight against the Daleks.



for the script of Episode One which he had received that day. Dicks also sent his condolences since Nation's leg was in plaster, commenting that delivery could be extended by a fortnight, to Tuesday 15 August, because of Nation's accident. While Nation wanted to deliver all six scripts at the same time, Dicks was concerned that the writer was not taking on board some of the things which they had discussed and so wanted each script delivered as soon as it was done so he could check on its content. As a compromise, Dicks agreed to Nation delivering his scripts in pairs. Dicks' 'only area of anxiety about the script' was that a female Thal character which Nation had been asked to develop had not yet appeared. The script editor also reiterated that *Doctor Who* now demanded more adult stories with strong human interest, and at present the Doctor and Jo were the only real characters; when the Thals were fully introduced they needed to have different traits and reactions, with Dicks suggesting an authoritative leader, a young rebel,

Below:

"There was this Spiridon... but I'm not seeing him any more."



a neurotic, and a handsome youngster for whom Jo could develop romantic feelings, telling Nation, 'I don't think she can build up much of a relationship with a Spiridon.'

Violence, massacre & gloom

Aware that there were concerns in the upper echelons of the BBC that *Doctor Who* had become too violent, Dicks also suggested that not all the Thals should be massacred by the Daleks at the end of Episode Four as Nation intended. Instead, he urged the writer to keep at least some of them alive and allow them to repair their spaceship and return home to Skaro at the close of the serial. Dicks knew that BBC head of serials, Ronnie Marsh, would insist upon such an ending for the good guys. 'In the present climate of opinion,' Dicks told Nation, 'we have to be very careful about violence, massacres, and gloom.'

Dicks was also concerned that Nation had forgotten the Thals' pacifist origins when they were first introduced in the original Dalek story, and that they were now excessively militaristic due to their fear of the Daleks. Dicks asked Nation to include a scene in which the Doctor tells the Thals 'that it's too high a price to pay to defeat your enemy if it means you become like him, and that some Thals are in danger of becoming as ruthless as the Daleks'. Although Nation agreed to this, he rejected Dicks' suggestion of how this conversation might arise. Dicks proposed that Taron should confront a situation in which his mission can only succeed if he is prepared to sacrifice the lives of the other Thals. About to make this choice, Taron is stopped when the Doctor intercedes and persuades him to be more humane. However, Nation was unhappy with this



suggestion, feeling that it would be out of character for Taron. Instead, Taron just talks about the dilemma in hypothetical terms rather than actually experiencing it.

The script editor also agreed that the Spiridons usual appearance would be blurred and fuzzy, telling Nation 'we have found a way to do this'. Ultimately though, it was decided that full invisibility would be problematic in the studio and the idea was abandoned. Dicks also asked Nation to ensure that Jon Pertwee was given a "moment of charm" in the story.

As agreed with Dicks, Nation delivered the scripts as they were completed, with Episode Two arriving on Monday 31 July.

Dicks wrote to Nation on Tuesday 1 August, thanking him for Episode Two and saying that the new script had put his mind at rest, particularly with regards to the Thal characters. The script editor

was keen to develop Codal, but concerned about the female Thal still: "What about Rebec? What has she got to offer us, apart, of course, from the big boobs?" asked Dicks, suggesting that Nation could make her Taron's superior and maybe have her in conflict with him as a former lover while she also scorns Codal's advances. Pertwee was pleased with his "moment of charm" as the Doctor talked to Codal. Dicks asked Nation to have the Doctor point out the morals of war and conflict, maybe indicating that Taron is so determined that he is little better than a Dalek himself.

The scripts for Episodes Three and Four were delivered on Friday 4 August, and Episode Five on Tuesday 8 August. Dicks – deputising for Barry Letts who was on leave – wrote to Nation on 8 August to thank him for his last three scripts and telling him to press on with Episode

Above:

The Doctor and the Thals enter a paint-a-Dalek competition.



Above: Holy Maloney! Jon Pertwee gets some pointers from the veteran director.

Six which was delivered on Thursday 17 August. Dicks wrote again to Nation on Friday 18 August to thank him for the final script and confirmed that only minor rewrites on it would be performed.

The final drafts were prepared by Dicks. It was Dicks who restructured the early

scenes in Episode One to have the Doctor injured in the TARDIS, thus matching the end of the cliffhanger for Hulke's serial and giving a more plausible reason for splitting Jo and the Doctor up at the start of the serial. At Letts' request, Dicks also added the Doctor's speech about war to the Thals in Episode Six.

Dicks sent the 'mutated' scripts to Nation on Tuesday 5 December, explaining that some minor special effects had been simplified and

continuity elements added. Nation replied on Monday

11 December, thanking Dicks and saying he hoped to visit one of the studio recordings.

David Maloney was chosen as the director on the serial, having worked on the show in a variety of roles since 1964, graduating to directing *The Mind Robber* [1968 – see Volume 13], *The Krotons* [1968/9 – see Volume 13] and *The War Games* [1969 – see Volume 14]. Since 1969, he had continued to work as a BBC staff director on acclaimed period drama serials such as *Ivanhoe* and *The Last of the Mohicans*, soaps like *Owen MD* and crime dramas like *Paul Temple* and *Softly, Softly: Task Force*. In late 1972, he was working as a producer/director on British-based episodes of *Kim & Co*, an international children's film series in which the BBC had become involved and which was experiencing problems. Barry Letts contacted Maloney, offering him the chance to direct a *Doctor Who* serial instead. Although he had been reluctant to return to the series after the Second Doctor's era, Maloney liked the scripts and was lured back to the fold by the challenge of directing a Dalek story and the opportunity to handle more sophisticated effects sequences, including the colour separation overlay (CSO) technique, which he had never worked with before. It was also the first time he had worked with Jon Pertwee.

Connections: Ill health

When giving details of the Doctor's coma on her TARDIS log recording, Jo mentions that she has seen the Doctor in this condition once before and that he recovered from it after a sudden rise in temperature. This refers to *The Dæmons* [1971 – see Volume 17] when the Doctor was frozen.



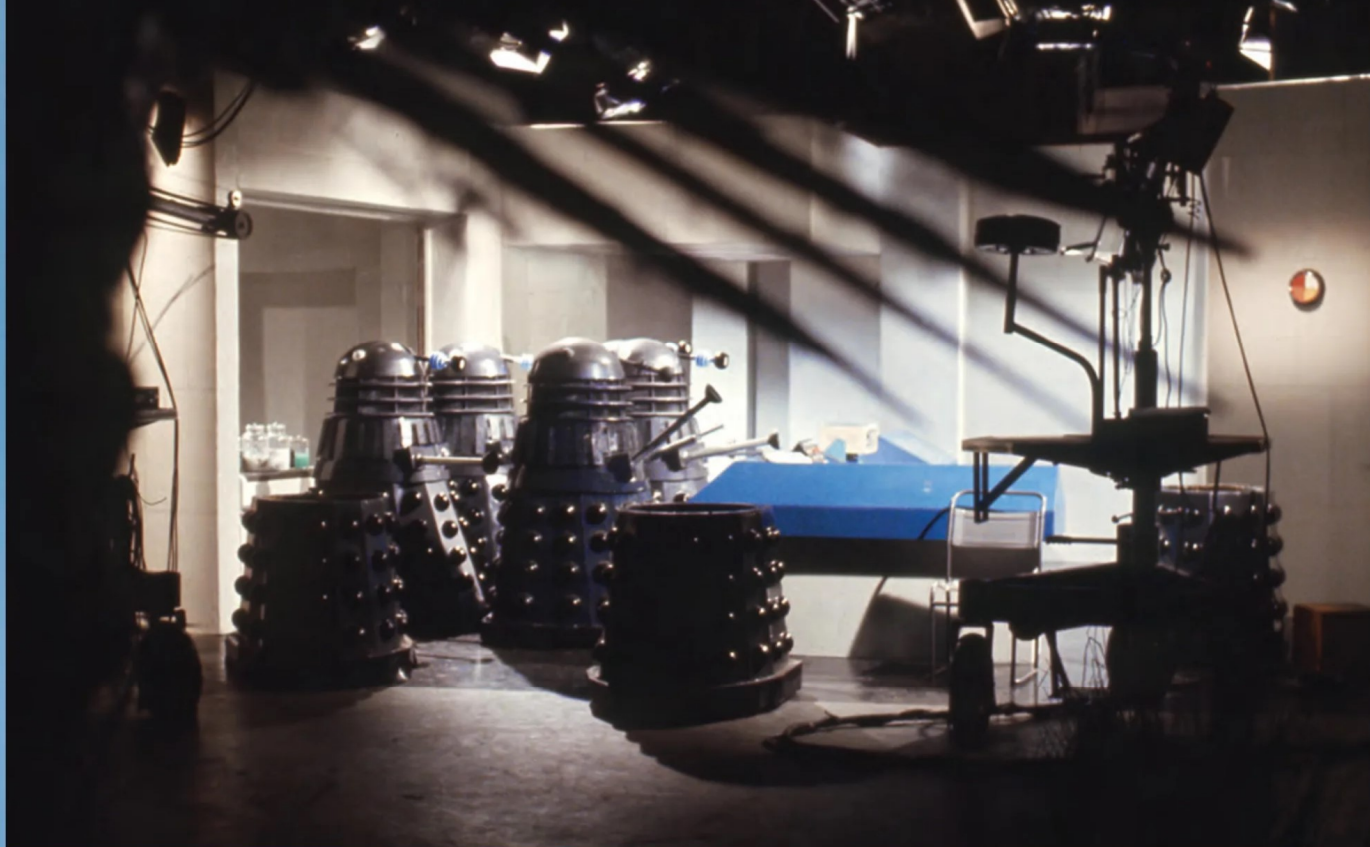
A new kind of Thal

Bernard Horsfall had been cast in *Doctor Who* by David Maloney on two previous occasions: as Gulliver in *The Mind Robber* and as a Time Lord in *The War Games* and since then had worked with him on the BBC1 serial *Ivanhoe*.

Horsfall took on the role of Taron. Looking at photographs of the Thals

'DICKS ASKED NATION TO ENSURE THAT
JON PERTWEE WAS GIVEN A "MOMENT OF
CHARM" IN THE STORY.'





Above:
Some 'Dolly'
Daleks...

from the original Dalek serial, Maloney felt that the blonde-haired and blue-robed pacifists looked far too soft for the desperate spacemen now engaged on a suicide mission. The Thals remained blonde, although their clothes were now bulky spacesuits. The Thals' hand-blasters were connected to powerpacks on their belts by a coiled flex. A couple of these were working props, the barrels of which illuminated red when fired.

Dalek camp

The Daleks were played by John Scott Martin, Murphy Grumbar and Cy Town: the same trio of Daleks from *Frontier in Space* Episode Six. Martin and Grumbar were experienced operators from the 1960s. Because the make-up supervisor Jean McMillan was new to the programme, John Scott Martin recalled that she insisted the three Dalek operators also underwent make-up in case their faces were visible through mesh around the Daleks' 'necks'. This joke was carried to extremes in later rehearsals when Martin, Grumbar and Town were made up in drag like a trio of Dolly Partons, and trundled into rehearsals

in the lower halves of their Dalek casings, with voice artistes Michael Wisher and Roy Skelton delivering suitably camp voices.

For the first time since 1964, some new Dalek casings were constructed especially for use on television. Consideration was given to creating between 12 and 20 new Daleks using vacuum forming techniques, but ultimately this idea was abandoned. Instead, four new grey Daleks were made by Scenic Craft Limited of Southall, incorporating simplified gun arms, plywood skirts (as opposed to fibreglass of the originals) and wooden shoulder sections. One of the new Daleks was also fitted with a pair of red lights on its dome as opposed to the standard white ones. Since these four new casings were cruder in construction, they were generally kept in the background. The three older casings from the 60s featured prominently, including the golden Dalek from *Day of the Daleks* and *Frontier in Space* which had been painted grey to match the others (although it was a slightly lighter shade); two of these had recently taken part in the Lord Mayor's Show on Saturday 11 November 1972.

Special effects for the serial were provided by freelancer Chris Culley of

Westbury Design and Optical Limited, a firm based at Pinewood Studios.

In the camera script, the jungle of Spiridon was extensively described: 'The plant life that surrounds the TARDIS is dense. The 'trees' and 'bushes' are of weird shapes. They are living, almost animal like creations. The 'leaves' and 'branches' seem always to be in slight movement. The colour of the night is green... the plants as they move seem to give off a whispering sound that is quite sinister... large areas of the TARDIS are covered with sponge like fungus spores. This fungus is growing in profusion around the area. Rather nasty yellow with a sponge like surface. They are four or five feet high, irregular in shape but generally ball-like with a depressed top and bottom. They pulsate slightly as though they were breathing and we get the feeling that they are capable of movement.' The Thal spacecraft found by Jo was 'not large, and of the type that would be used for landing a small group from a mothership... the door to the interior hangs on broken hinges. Already some of the jungle vines have started to crawl over it. It is shaped rather more like a guided missile than anything we have seen in US space missions. Indeed, it was launched from a mothership and made a power assisted glide onto the surface of this planet.' Of the Thals, Taron was 'tall, good looking with fair hair. His clothing is a sensible workmanlike uniform. Insignia of rank on his shoulder. Around his waist a utility belt. This contains various weapons and tools, each of which are powered from a small energy pack on the belt and are linked to it in turn by a coiled telephone like cable.' Vaber was 'uniformed in the same way and of the same physical type... he seems more tense and nervous'; in the second



episode, Nation noted, 'He is aggressive and apparently cold-blooded. Courageous to the point of foolhardiness. However, much of this is a facade to conceal his own terrors and fear of the planet Spiridon.' Originally, Nation believed that there would be more Daleks available, specifying a patrol of four capturing the Doctor rather than the two that appear on screen; likewise, both Rebec and Codal would have been in Dalek casings in Episodes Five and Six. In Episode Three, it was originally 'Doctor Who' rather than Taron who comforted Rebec after Marat's death. Nation observed that 'wrapped in shaggy furs [the Spiridons] look like great lumbering animals' and also that 'Wester's furs should be marked differently from the other Spiridons'. For the introduction of the Dalek Supreme in Episode Six, Nation described it as having 'a gleaming black shell with golden domes. Quite the most impressive Dalek we have seen.'

The serial's title reverted back to *Planet of the Daleks* shortly before filming began. As late as Friday 8 December it was still *Destination: Daleks* which was the title given on the Drama Early Warning Synopsis, but Barry Letts felt it to be lacklustre. ■

Above:

Latep and Jo pick their way through some vicious vegetation.

Production

Location filming on 16mm stock took place at Laporte Industries' Beachfields Quarry in Redhill (previously used on *Frontier in Space*) on Tuesday 2 and Wednesday 3 January 1973 from around 9am, with the unit based at the Sky Lane Manor Hotel in Horley. This involved Jon Pertwee, Katy Manning, Jane How, Tim Preece (whom David Maloney had directed in the BBC1 version of *Ivanhoe*), Alan

Tucker and Bernard Horsfall, with John Scott Martin operating the two Daleks which appeared in turn – since the two were not required to appear in action simultaneously. A third Dalek casing was also taken on location but not used, and appears only in publicity shots taken by the BBC photographic team. The main casing used in the action sequences was one of the existing Daleks made in the 1960s by Shawcraft (which had since been repainted from gold to grey) along

'VISUAL EFFECTS PROVIDED MIST WITH
'DYNA FOG' SMOKE GUNS WHICH MADE
SPIRIDON'S SURFACE SEEM COLDER.'



with two new cruder 'goon' Daleks (which lacked full interior workings) made out of wood, of which a total of seven had been made, mainly for use in the background of massed Dalek scenes.

Alien world

Wooden boards were laid down out of camera shot to give John Scott Martin a reasonable surface to trundle along in the midst of the rough terrain, steering his Daleks down

into a cold and murky pool. The boards were kept out of shot in the finished programme, but clearly featured in a variety of BBC photographs. The pool itself was made to bubble with blocks of dry ice and had fuller's earth deposited in it to colour it green. Visual effects provided mist with 'Dyna Fog' smoke guns which not only made Spiridon's surface seem colder, but also helped hide the Daleks' running boards. The domes

Below:

The cast brave the freezing conditions of the planet of the Daleks!



PLANET OF THE DALEKS

▶ STORY 68

of the two goon Daleks were fitted with standard door hinges so that they could be opened, allowing the Doctor and the Thals to get at the unseen creatures inside and dispose of them in the ice pool.

Like all the Thal actors, Jane How, who played Rebec, had to wear a bulky yellow spacesuit, which she found unflattering, and an unwieldy blonde wig. She gave herself the nickname of 'Miss Michelin' after the Michelin Man advertising character who was made of nothing but car tyres.

David Maloney had expected Pertwee's approach to the series to be far more comedic and was surprised to find that his lead man was keen to emphasise the drama in the storyline.

Filming continued from 8am to 5.30pm on Thursday 4, Friday 5, Monday 8, and Tuesday 9 January on Stage 3B of BBC's Television Film Studios at Ealing, involving Jon Pertwee, Hilary Minster (with whom Maloney had also worked on *The Last of the Mohicans* and more recently directed in *Woodstock*), Jane How, Tim Preece and Bernard Horsfall. All the

scenes in Episode Four of the Doctor, Taron, Codal and Rebec escaping up the vertical shaft on the makeshift parachute were filmed on the Thursday and Friday. Wind machines were used to show a draught of warm air from below wafting against the Thals and the Doctor. Most of this sequence was restricted to close-ups. The flying gear used for the escape was provided by Eric Dunning.

Filmed on the following Monday and Tuesday were all the sequences in the ice tunnels for Episode Three



with Taron, Rebec and Marat, the trio's escape via the ducting with help from the Doctor and Codal (just prior to molten ice gushing over two Daleks). In the tunnels, the wallpaper paste Polycell and gelatine were mixed together to form the pale green 'molten ice', the mixture being so deep that Minster, How and Horsfall had to crawl through troughs of it at Ealing.

Cast as Vaber was Prentis Hancock, whose first appearance on *Doctor Who* had been as a reporter in *Spearhead from Space* [1970 – see Volume 15]; Maloney had previously worked with Hancock on the BBC1 adaptation of *The Last of the Mohicans* and the Glaswegian actor was then a regular in the BBC espionage show *Spy Trap*. Roy Skelton played a dual role in the serial as both the invisible Spiridon Wester, and as a Dalek voice (which he had previously done in *The Evil of the Daleks* [1967 – see Volume 10]). Skelton's association with the programme as an actor and voice artiste stretched back to *The Ark* [1966 – see Volume 7]. Joining Skelton off-screen to provide further Dalek

Connections: Dalek travel

▶ To pursue the Doctor and the Thals up the chimney, a Dalek mounts an anti-gravity disc. This was the first time that such a device had been seen in the TV series, although similar devices were regularly used by the Daleks in their comic-strip adventures in *TV Century 21* and

the three Dalek books published by Souvenir Press.





voices was Michael Wisher, marking his third story in the 1972/3 series – he had provided the Dalek voices in Episode Six of *Frontier in Space* as well as playing Kalik in *Carnival of Monsters* [1973 – see Volume 19].

In between the pre-filming and the studio recording, Katy Manning had cut her hair which meant there was a noticeable difference in later episodes when scenes switched between videotape and telecine material.

Pertwee on Pebble Mill

Rehearsals for the first studio recording took place at the BBC's Acton Rehearsal Rooms from Wednesday 10 January through to Sunday 21 January, although Jon Pertwee was absent on the first day as he was in Birmingham to promote the series on the BBC's new lunchtime magazine show, *Pebble Mill at One*. Pertwee also did an interview with Pete Murray for Radio 2's *Open House* on Friday 12, the same day that the BBC offered him a contract for the

next series of 26 *Doctor Who* episodes. On Sunday 14 January, he started making a new series of his Radio 2 sitcom *The Navy Lark* which would be recorded on most Sundays through to April.

Studio recording took place at Television Centre in Studio 4 on Monday 22 and Tuesday 23 January 1973 with recording scheduled to take place between 8.00pm and 10.00pm on the Monday and 7.30pm and 10.00pm on the Tuesday. However, on Monday 22 January, recording in studio over-ran by 17 minutes because of the large number of scenes and the small amount of pre-filmed material. As a consequence, it was decided to begin recording half an hour earlier, from 7.30pm, on the second day of each of the studio sessions.

Most of Episode One was recorded on Monday 22 January, along with the final TARDIS scene and the Doctor and Jo's return to the ship in Episode Six since this saved having to erect the sets for brief scenes on the last studio day when space in the studio would be tight. For the opening scenes, Katy Manning retained the black prison clothes she had worn in *Frontier in Space*, since the closing sequence of the previous serial would be edited in at the start of the recording. Jon Pertwee wore his green velvet jacket for the early scenes in the TARDIS, again maintaining continuity, before changing into a purple jacket for the remainder of the serial.

The new TARDIS set, constructed for *The Three Doctors* [1972/3 – see Volume 19] (the previous story to be recorded) was given an additional wall to the right of the camera which would allow for the bed unit on which the Doctor recovered in Episode One. This was in fact a standard commercially available bedroom unit with cupboards and drawers around a sliding bed. The TARDIS scanner was a monochrome monitor built into an

Left:

Jane How is less than impressed with her costume.

Connections: Catchphrase

► To turn the TARDIS log recorder into an anti-Dalek weapon, the Doctor says he must “reverse the polarity” – a variation of what is commonly regarded as the Third Doctor’s ‘catchphrase’:

“Reverse the polarity of the neutron flow.”



overheard bulkhead, on which was shown an image of the jungle set with liquid squirted on to the camera lens.

Dicks’ rewrites included Jo recording recent events on the TARDIS log, a portable tape recorder constructed from a small motor in a cassette tape box, stored in a TARDIS locker above the bed. This served as a résumé for the viewers and an explanation for those who had not seen the previous serial. The short

sequence of the Doctor with ice forming on his face was post-recorded at the end of the evening so that the make-up only needed to be applied once.

Out of air...

The TARDIS’ warning systems were shown to work in both audio and visual modes. A bleeping sound alerted the Doctor to the scanner, on which was shown a message in magnetic lettering typeface reading ‘Automatic Oxygen Supply Exhausted’, with a later message reading ‘Oxygen Atmosphere Unable To Sustain Life’. The TARDIS’ emergency oxygen supply was mounted in a wheeled trolley, from which a central box rose ‘automatically’ bearing three oxygen cylinders (two of which the Doctor found to be empty).

For the closing scene of the story, set inside the TARDIS, two starscapes were flashed up on the monochrome scanner screen, followed by a shot of the planet Skaro. This was then replaced by the destination Jo wanted: Earth.

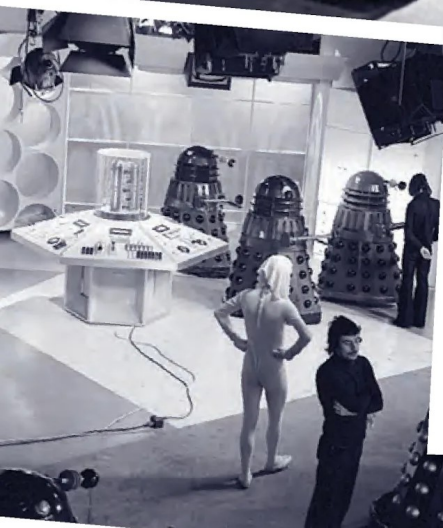
The jungle set was as thick and as realistic as could be accomplished in the

‘THE JUNGLE SET WAS AS THICK AND AS REALISTIC AS COULD BE ACCOMPLISHED IN THE STUDIO.’



Right:

Some off-duty Daleks invade the TARDIS set between takes.



Connections: Freezing

Rebec explains that the molten ice is an allotrope. An allotrope, meaning 'other', is the property of some chemical elements to exist in different forms, in the same physical state.



confines of the recording studio, with careful lighting adding to the atmosphere. Some of the larger leaves were specially constructed props, made by the outside contractor, Zircon. Night on Spiridon was generally represented by a green light, with a pink glow being used as the dawn broke in Episode One. A few special 'eye-plant' props were made to be placed

around the set, these being tubes with an interior mechanism which allowed two small eye-stalks to turn back and forth in a slot towards the top of the plant's trunk, operated out-of-vision by an effects technician. Other parts of the foliage were rigged with fine wires to move when an invisible Spiridon was passing by. The other notable plant props were those near the TARDIS which spat a green wallpaper paste slurry (the same mixture as used for the liquid ice), ejaculated by a manually operated stirrup pump. The shots of the plants were recorded as cutaways. The set was also decorated with latex cobwebs.

Below:

A 'film star' Dalek arrives on set.



For the studio scenes, the Daleks now had a smooth and even floor to glide over, although this meant that Maloney's camera angles had to disguise the fact that Spiridon's terrain was not as rough and uneven as one would expect for an alien jungle. Since the filming on the serial, the three main Daleks had undergone minor repairs and repainting, with new skirt sections used in the studio.

Enter the Dalek Supreme

With sequences recorded for Episode Six, the special Dalek Supreme casing made its debut. The scheduling of the final scene outside the TARDIS also meant that the Dalek Supreme had to be ready for the first studio day. This Dalek – operated by John Scott Martin – was actually the golden prop built for the 1966 film *Daleks' Invasion Earth: 2150 AD*, and which had been given to Nation by the film company which he used for personal appearances at local functions. Nation suggested the use of the casing to Maloney, whereafter the BBC Visual Effects team refurbished it. As well as its new gold and black livery, the dome was fitted with new lights and eye stalk. The lights, which flashed randomly, had jam jars placed over them to make them larger, while the white eye was a torch that also illuminated. The creation of the Dalek Supreme, one of a Supreme Council of Super Daleks, came from Nation since he disliked the Dalek Emperor created by David Whitaker for *The Evil of the Daleks* and its spherical-headed counterpart from the comic strips in *TV Century 21* and Souvenir Press' gift books.

The Thals' crashed vessel was constructed almost full-size, consisting mainly of a rear hull and one side, with the entrance hatch being a door set between



two thrusters. The far wall of the craft was omitted, allowing the connected sets inside the ship to be built. The corpse of the Thal pilot discovered by Jo inside the crashed spaceship was an actor clad in a Thal spacesuit and wearing a spacesuit helmet that had been used by the Doctor for spacewalking in *Frontier in Space*, but had originally been seen in *Doctor Who* in *Mission to the Unknown* [1965 – see Volume 6]. To add to the eerie feeling of decay, latex cobwebs were again sprayed onto the pilot.

Yellow CSO was used for some of the scenes requiring the invisible Spiridons (including Wester) to pick up objects (such as a prop phone originally made for the ITC series *The Prisoner*) so they seemed to float in thin air. An extra, clad in a yellow bodystocking and mask, moved items about on a yellow backdrop, while a second camera keyed in the Thal spaceship set behind the action. The problem in previous stories of having the CSO background appearing to slide around behind the subject on the main set was now solved with a mechanism that linked the zooms of both cameras being used, so that the master camera's zoom actions would be echoed simultaneously by the slave camera. Other objects moved by the Spiridons were moved by wires, while

effects such as things being ransacked from a locker were achieved by having stagehands throw items through the cupboard via its false back.

The climax of Episode One, with the invisible Dalek being revealed by means of CSO, proved unsuccessful and had to be re-recorded on Monday 19 February as part of the final studio session. For the start of Episode Two (which had no reprise from the end of Episode One at all), one of the new goon Dalek props appeared, sprayed completely black. Also in Episode One, the shot of the pointed footprints of a Spiridon appearing in the soil was achieved by sprinkling earth over two sheets of card, the upper sheet having footprint holes cut into it. The lower sheet was then slid away, causing the soil to fall down into footprint shapes. A plan to show a Dalek's 'footstep' in a similar way was abandoned at a late stage.

For the attack on Vaber by a moving tendril in Episode Two, although a wire operated frond could be shown inching towards him, the actual grabbing of the Thal occurred offscreen, with Prentis Hancock suddenly appearing to be entangled with the vegetation. In post-production, the plant was made to screech as the Doctor cut the Thal free from the tendrils.

Above:

Katy Manning records a frightening scene.

Inset:

A yellow-suited Roy Skelton records scenes as the invisible Wester.

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Right:

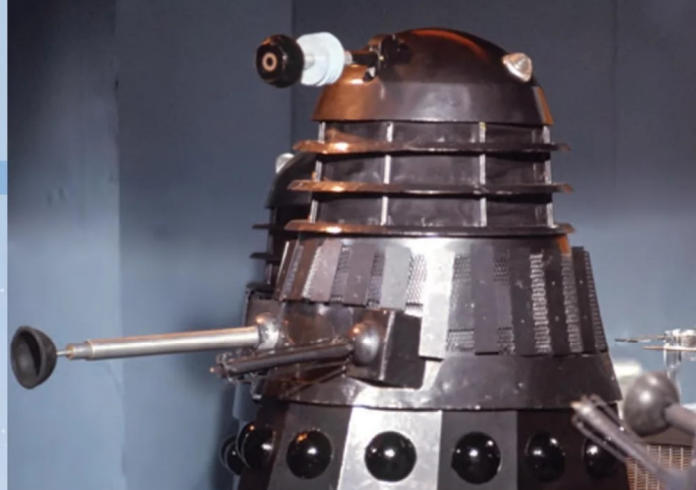
A Dalek, seconds before it gets squashed by a big rock.

Yellow CSO was again used for the capture of Codal by a log-wielding Spiridon, and also to show the bowl of red fungoid antidote 'hovering' in front of Jo when held by Wester. In other shots of Jo, no CSO was used and the bowl was held just out of camera shot, but still seemingly 'hovering' in the picture. As with Episode One, Jo's fungal growth (which Wester called Fungoid, a name Nation had used in *The Chase* [1965 – see Volume 5]) was a yellow mould applied to Katy Manning's left arm. Wester's approach to the Thal spaceship in Episode Two was seen from his point of view.

The Daleks' extermination ray turned the image on the screen into a colour negative, and a new sound effect was used instead of the one used in both *Day of the Daleks* and *Frontier in Space*. The destruction of the Thal ship was largely achieved off-screen by sound effects and lighting, although smoke emerged from the hull as it was fired upon.

To make it seem as if the lift in the Dalek city had actually moved between floors, different lighting was used on the corridor outside it. Thus the Doctor and Codal would enter the lift on a corridor lit with a turquoise filter, 'descend' several levels and emerge into the same set lit with a green filter. When the lift was moving, the camera trained on the set would tilt slightly to imply movement and lights behind a small row of windows would flash. In the Dalek prison cell, the Doctor is seen to be carrying the sonic screwdriver in his pocket, although this had been confiscated at the lunar penal colony in *Frontier in Space*. Katy Manning's voice, which had been pre-recorded on Friday 19 January, was played back for the scene in which the Doctor listened to Jo's log entries.

The second Thal ship, containing Rebec, Marat and Latep landed off-screen, its



arrival being implied in the scene between Vaber and Codal by harsh red lighting, the use of a wind machine on the jungle set and debris carried in the gusts – plus the appropriate sound effects. The final close-up of Taron from Episode Two did not appear in the reprise of Episode Three.

Miniature Dalek

After a day's break, rehearsals for the second studio block commenced at Acton from Thursday 25 January and concluded on Sunday 4 February. Concurrent with this was further model work on 16mm film. Shooting on Saturday 27 January included material with a model of the chimney from the refrigeration plant to the surface of Spiridon seen in Episode Four, with the camera looking down as a miniature Dalek rose on an anti-gravitation disc and then suffered from having a boulder dropped on it. A miniature of the ice tunnels was built for Episode Three allowing more controlled use of the molten ice surging along the tunnels; these shots were undertaken on Monday 29 January.

The Dalek Supreme's shuttle craft appeared as a model in film sequences for Episode Six. Four gas burners were fitted into the vessel as rocket jets for its landing and take-off, parts of which were shot in slow motion. A model of the TARDIS covered in the fungus growth in Episode One was also filmed. The model shot of the TARDIS spinning through space at the start of Episode One was taken from the model footage shot with *Frontier in Space*.

The second studio block took place on Monday 5 and Tuesday 6 February in TC6, predominantly devoted to Episode Three and Four. Episode Two had a 30-second insert with the three Daleks recorded in their control room on Monday 5, since this was the only insert used from this set in the first two instalments. Five inert Daleks appeared in these scenes, four of these being the newly made casings which were referred to in studio as 'goons' and not generally occupied. The far wall of the control room had a simple dial mounted on it marked into quarters which indicated the intensity of the ice eruptions.

For the attack on the Dalek by Codal and the Doctor in Episode Three, the Dalek's point of view was seen as a masked-off circle at the centre of the screen. The door lock on the refrigeration room was a box which the Doctor blew up with his sonic screwdriver, sealing himself and the Thals in the plant. The door itself, constructed

by the contractor Art Ideals, was a polystyrene prop, through which a Dalek with a specially modified arm (a heated blade) could slice, with a red spotlight trained on the cutting area.

Episode Four had no reprise from Episode Three at all, and began with the escape from the refrigeration plant. Recording on this episode was slightly out of order, with the sequences of Jo and the Dalek patrol being recorded after the escape up the chimney had been completed. For the escape sequence, a lifting mechanism hidden inside the chimney set was used to show the legs of Pertwee, How, Preece and Horsfall just disappearing upwards. As the Daleks congregated in the refrigeration plant, three of the unoccupied dummies were used. As the anti-gravity disc lifted off, one of the goon Dalek casings was raised by threading a wire through its dome. It was recorded using careful camera angles to hide its method of propulsion.

Below:

The Doctor gives Codal a quick pep talk before they head off to attack an unsuspecting Dalek.



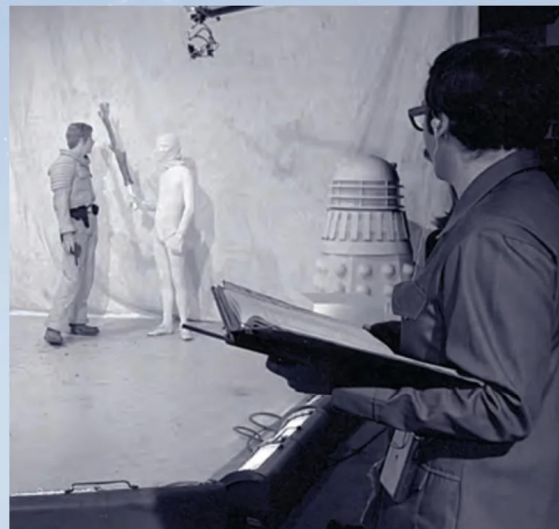
Right:

A CSO yellow Dalek awaits its spray paint reveal for the Episode One cliffhanger.

The Thal bombs had small clockwork mechanisms which operated an external arrow that indicated the time remaining to detonation. In Episode Four, where Jo was knocked out by a falling rock, lightweight prop boulders were dropped from above the set on to Katy Manning. Some smashed dummy Dalek casings were used for the aftermath of an exploded Thal bomb. The animals which congregated around the Plain of Stones were generally realised by sound effects. A flying creature was implied off screen by a swooping shadow across the set, and the smaller animals were represented by their glowing eyes which were realised by individual lights being shone through pairs of small holes in a black cyclorama. The 'eyes' could all be switched on individually to suggest the arrival or awaking of each of the creatures.

After the recording of Episode Four on 6 February, the new material recorded by David Maloney was edited on to the tape of *Frontier in Space* Episode Six, replacing the original ending as overseen by director Paul Bernard.

Following a day off, rehearsals for the final studio recordings commenced at Acton Rehearsal Rooms from Thursday 8 February to Sunday 18 February. Meanwhile, visual effects shot various model sequences on silent 16mm film for the serial using their new model stage. This was how the distant shots of the massive Dalek invasion force were achieved, using around a hundred commercially available Louis Marx 4½-inch Dalek toys that had been painted grey to match their life-size cousins, as well as some moulded plaster replicas. Groups of the miniature Daleks were mounted on pieces of card, so that when the card was pulled from off-camera the Daleks appeared to glide. For the climax of Episode Six, the molten ice that swamps the Dalek invasion force



was made of water thickened with the silica resin Cab-o-sil. Clifford Culley matched the Cab-o-sil mix to the colour of the green water in the pool filmed on location. Two other Marx Daleks, this time of the 6-inch scale, were used for a model shot in Episode Six where the Thal bomb explodes in the ice fissure, destroying them and unleashing the molten ice. This material was initially filmed on Thursday 8 February, but then re-shot on Friday 9 when it was realised that effects assistant Charlie Morgan had his hand in shot. Letts was still unhappy with this footage when he viewed it back.

Recording on the serial was completed on Monday 19 and Tuesday 20 February 1973 in TC1. A photocall was held on the last day, principally to take photographs of the Doctor and Jo looking down at the Dalek army – a scene that never appeared in the programme itself.

All the city entrance scenes for Episode Three were recorded on Monday 19 February, along with the final shot of Episode One where an invisible goon Dalek appeared, courtesy of yellow CSO. For this, Pertwee's arm was seen spraying one of the dummy Daleks against a yellow backdrop. The Dalek prop was painted

yellow to appear invisible against the CSO backdrop and then spray painted as an insert shot. Another set which was only erected for the final recording block was the chimney parapet, so the scenes from Episode Four of the Doctor's party escaping from the Dalek base were also taped with Episodes Five and Six. Episode Five began with a new version of the cliffhanger from the end of Episode Four.

The illusion of an invisible Spiridon inside its purple cape having no face was achieved without CSO by having a huge cowed hood over the face of the wearer, and the artiste inside having their own features hidden by a black covering as the camera showed Codal mistaking a real native for Taron in a stolen fur during Episode Five.

Dalek control

Much action in the Dalek control room now took place in the laboratory set which was linked to the main control room, but separated by a door and glass partition. The culture the Daleks were growing was a green mass in a glass tank, the antidote to which was an operating theatre lamp fitted with red filter lowered from the studio gantry. The release of the bacteria at the end of Episode Five involved a red video effect being superimposed on the screen, and smoke being generated in the tank.

Wester's death was the only time that Roy Skelton appeared on screen in the serial; in previous scenes a Spiridon extra had mimed to Skelton's breathless voice relayed from the gallery. As the Spiridon died he became visible inside his purple furs, in a roll-back-and-mix shot. Skelton underwent a long make-up session to give him the pallid complexion and heavy eyebrows of a native of Spiridon.

Jane How, who played Rebec, was not required to inhabit a Dalek casing for Episode Five or Six. She delivered her lines from just off-camera towards the end of Episode Five as the Doctor's party made their plans in the jungle. The Dalek was operated by one of the usual trio. Nation's original storyline had both Codal and Rebec hidden in Dalek casings (hence two Daleks being ambushed in the film sequences), but the lack of fully operating Dalek casings for the studio scenes in the control room meant that there would have been two 'fake' Daleks and only one moving real Dalek. The script was adjusted so that Codal donned a Spiridon's fur instead. The purple furs worn by the Spiridons enslaved by the Daleks were provided by freelance monster maker Alister Bowtell.

All the scenes at the city entrance for Episode Five were taped together towards the end of the studio recording.

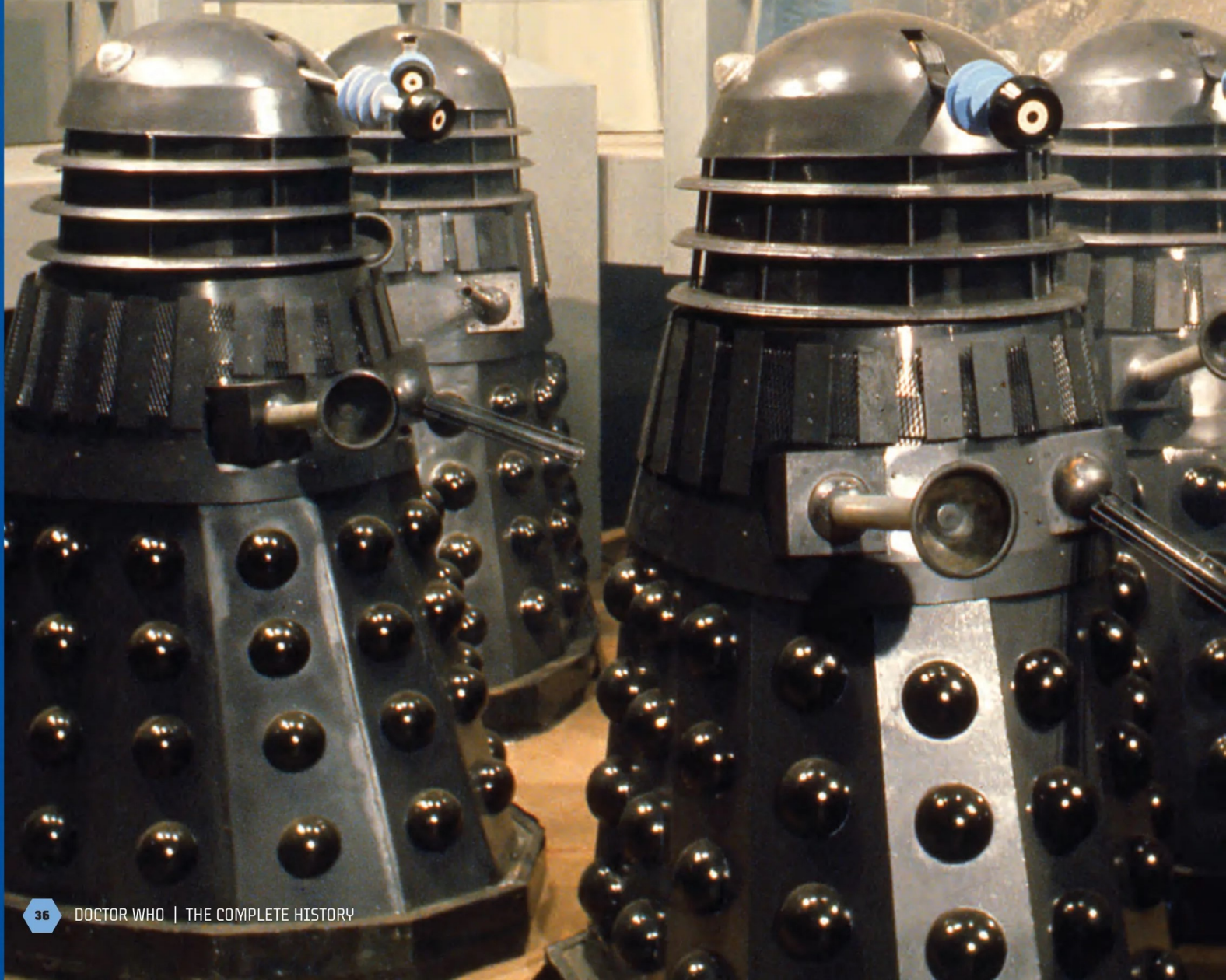
The recording order for the final studio day, which generally centred around Episode Six, began with the Dalek control

Below:

Wrap up warm! The Doctor and Taron sport some Spiridon fashion!



'APART FROM MODEL SHOTS, THE DALEK ARMY WAS REPRESENTED IN CLOSE-UP BY THE THREE MAIN DALEKS AND TWO "GOONS".'



room, followed by the scenes in the corridor block, the sequences in the jungle and finally all the material set on Level Zero. To avoid having to damage any of the Dalek props, the scenes in which Rebec's Dalek and, later, the Spiridon task force leader, were exterminated merely had smoke canisters let off inside the casings and the negative picture effect overlaid with the appropriate sounds. A fourth Dalek operator was required for various scenes involving the Dalek Supreme, and this job fell to Tony Starr, who went uncredited.

Recycling of the Daleks

The lift set from Episodes Two and Three was used again, this time assembled in reverse so that the sliding entrance door was now on the left. The refrigeration plant set was also used, and the Daleks destroyed at the barricade by Latep's bomb were merely the same shattered prop casings which had appeared in Episode Four.

The arrival of the Dalek Supreme's craft in the studio was indicated by the use of a wind machine and rocking the camera, intercut with the model shots. The Dalek Supreme and two other Daleks were then seen to leave a doorway in the craft and



Left:
The Dalek Supreme makes a grand entrance.

exit down a ramp. This was achieved by CSO, overlaying a doorway and ramp on to the model spaceship. The same effect was used later on for Latep entering the Dalek ship after his sad farewell to Jo.

Apart from the model shots, the Dalek army was also represented in close-up as it came to life by the three main Daleks and two dormant 'goons' (which were not out of place since the Daleks moved very slowly as they came to life). The Dalek army was placed on a two-level set, with a balcony to the rear from which the Doctor and Taron could look down upon the massed force.

Recording on the final studio day overran by 24 minutes. However, only 13 of these minutes were used for recording in the studio, with the remainder of the time used for transferring film sequences to videotape, including the closing credits for *Frontier in Space*. ■

PRODUCTION

Tue 2-Wed 3 Jan 73 Beachfields Quarry, Redhill, Surrey (Lakeside)

Thu 4-Fri 5 Jan 73 Ealing Film Studios Stage 3B (Chimney)

Mon 8 Jan 73 Ealing Film Studios Stage 3B (Ice Tunnels)

Tue 9 Jan 73 Ealing Film Studios Stage 3B (Ice Tunnels; Corridor)

Tue 16 Jan 73 Unknown: Model shots (TARDIS)

Mon 22 Jan 73 Television Centre:

Studio 4 (Episode One)

Tue 23 Jan 73 Television Centre: Studio 4 (Episode Two; TARDIS and Jungle for Episode Six)

Sat 27 Jan 73 Unknown: Model shots (Shaft)

Mon 29 Jan 73 Unknown: Model shots (Ice Tunnel)

Mon 5 Feb 73 Television Centre: Studio 6 (Episode Three; Dalek Control Room for Episode Two)

Tue 6 Feb 73 Television Centre: Studio 6

(Episode Four; Rocky Section for Episode Six)

Thu 8-Fri 9 Feb 73 Unknown: Model shots (Dalek arsenal)

Mon 19 Feb 73 Television Centre: Studio 1 (Episode Five; City Entrance for Episode Three; Sprayed Dalek for Episode One; Spaceship Explodes for Episode Two; Filmed inserts for Episode Three and Four)

Tue 20 Feb 73 Television Centre: Studio 1 (Episode Six; Model film for Episodes One and Six)

Post-production

A few cuts were made in editing. Episode One lost two filmed model shots of the TARDIS covered in fungus, the end of the scene where Jo finds the dead Thal pilot (she finds a pool of liquid on the floor with footprints in it and then hears something outside the craft), and two consecutive scenes of the Thals seeing the foliage being disturbed as they move through the jungle and Jo looking into the jungle from the spaceship before returning inside. Two of the later scenes with Jo alone in the Thal ship were also cut slightly. In Episode Two, a short scene with Jo in the spacecraft recording on the TARDIS log was removed, along with part of a later scene where she collapses in the ship. Episode Three was to have ended with the Dalek pushing the

Below:

Jo has a sneaky peek through the foliage.



door in, but this was re-sequenced into Episode Four. Episode Four lost part of a film sequence in the chimney as the Doctor told Taron there would probably be a Dalek patrol waiting for them, and a scene of Jo lying unconscious near the Thal bombs.

The incidental music composed by Dudley Simpson, who was engaged for the serial on Thursday 7 December 1972, was realised by Simpson in collaboration with Dick Mills at the BBC Radiophonic Workshop, and was a mixture of conventional music and radiophonics. For the live music, five musicians were used, playing reed instruments, keyboards, percussion and horns, with recording at Lime Grove on the afternoons of Thursday 1, Saturday 10, Tuesday 20 and Thursday 29 March 1973. The electronic elements of the score were recorded at the Radiophonic Workshop on Friday 2, Monday 5, Monday 12, Tuesday 13, Wednesday 21, and Thursday 29 March. Just under 43 minutes of material was created for the six-episode serial.

Mills worked on the sound effects for the serial from January 1973 under the title *Destination Daleks*. The Spiridon jungle was given background noises that came from the Radiophonic Workshop's stock tapes, and had been heard previously in *Doctor Who* serials, including *The Daleks' Master Plan*. The Daleks' control room used some other stock sound effects of computers dating back to the 1960s, and which had been used as the background for WOTAN in *The War Machines* [1966 – see Volume 8].

The final dub for the serial took place on Sunday 1 April 1973. ■

Publicity



Left:

Frank Bellamy's line drawings which featured in *Radio Times*.

- ▶ Each of the six programme listings in *Radio Times* was accompanied by a small line drawing by Frank Bellamy.
- ▶ The trailers for *Planet of the Daleks* shown on the morning of its transmission did not feature any material from the new serial. Instead these acted as a reprise showing the appearance of the Daleks on the Ogron planet alongside the Master from the previous story, Episode Six of *Frontier in Space*. *Planet of the Daleks* was shown over six consecutive Saturday evenings from 7 April 1973.



Left:

Planet of the Daleks was trailed with scenes from the end of the preceding story, *Frontier in Space*.

Broadcast

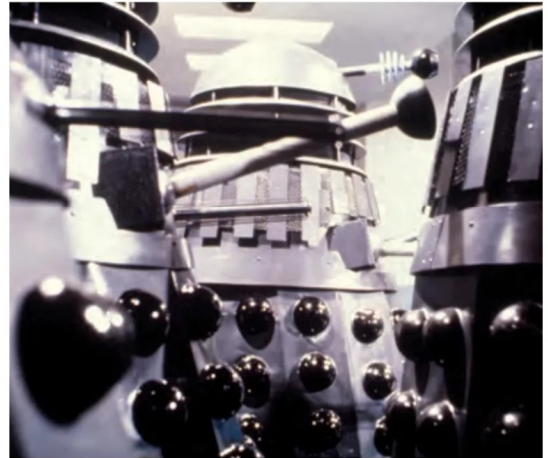
Right:

Some 'dustbins on wheels'!

▶ The first instalment of *Planet of the Daleks* was transmitted later than usual at 6.10pm because it followed coverage of the Boat Race, while the Eurovision Song Contest followed later that evening. The following five episodes were all shown at 5.50pm. Perhaps because of the time slot, Episode One was the highest-placed Third Doctor episode in the television charts, coming ninth for the week. Although the ratings tailed off towards the summer, the serial did very well against a variety of competition from ITV. In many regions, *Doctor Who* was up against repeats of ITV's (and Terry Nation's) *The Persuaders!* or the Western *Bonanza*, while in London LWT were running variety specials such as *The Julie Andrews Hour* or *Mike and Bernie Winter's Show*.

▶ The first episode was reviewed in *The Times* on Monday 9 April where Stanley Reynolds nostalgically recalled earlier encounters between the Doctor and the Daleks, noting that 'Dr Who is just a bit more classy when you know the dustbins on wheels are tootling around the next time warp'.

▶ A complaint was lodged against Episode One by Colin Pierce, the chairman of the British Safety Council, on Sunday 8 April, because of the scenes where the Thals rescued the Doctor from the TARDIS and appeared to put plastic bags over their heads, which it was feared children might imitate. 'By



showing this headgear,' Pierce wrote, 'the BBC is inviting children to kill themselves by putting their heads in plastic bags and suffocating to death.' Pierce went on to demand that 'severe warnings to children and parents' should be given both before and after future episodes of the series. He also suggested that the Council should be allowed to inspect episodes prior to broadcast, 'so that such dangers can be eliminated before the damage is done and a tragedy occurs.' Barry Letts replied on Monday 9 April saying, 'The actors did not put plastic bags over their heads,' and that the helmets and capes had been specifically designed not to look like bags, in order to avoid this comparison. The BBC Programme Review Board discussed Episode One on Wednesday 11 April and gave an enthusiastic reaction to the return of the Daleks. At the following week's board, managing director of Television Huw Wheldon and head of drama serials Ronnie Marsh agreed that the serial was going well.

On Wednesday 25 April, the review board felt Episode Three was 'another fine edition' and on Wednesday 2 May was delighted with its viewing figures. Director of television programmes Alasdair Milne said Episode Four was 'another successful episode'. The review board on Wednesday 16 May generally acclaimed Episode Six as excellent (with Wheldon admiring the 'tidal wave' effect) although Milne had found it to be rather low-key.

- ▶ The same evening that *Planet of the Daleks* Episode Five was shown, Jimmy Savile began a new family early evening show entitled *Chunk Click*, with one of the guest stars on this first edition being a "diplomatic" Dalek who had come to witness Earth entertainment and which was offended by a rendition of *Any Old Iron*.
- ▶ A few weeks after broadcast, on Thursday 24 May 1973, the BBC1 *Midweek* documentary *Hells Angels* depicted a chapter of the sub-culture sitting down aboard a houseboat to catch Episode Three of *Planet of the Daleks* on a black-and-white portable set.



Above:
An impressive tidal wave.

Below:
A scene from Episode Three, which for a long time only existed in black and white.

- ▶ *Planet of the Daleks* was purchased for foreign broadcast by Australia, Singapore, Hong Kong, United Arab Emirates, Gibraltar, Saudi Arabia, the United States, New Zealand and Canada. In Australia, it was passed with a 'G' rating once Vaber's line 'I'll kill you if I have to' had been removed from the end of Episode Two.
- ▶ Around 1976, Episode Three of *Planet of the Daleks* was wiped by the BBC Film and Television Archives, although a 16mm monochrome telerecording of the instalment was still held for overseas sale by BBC Enterprises and it was this black-and-white version that was shown in America, New Zealand and Canada.
- ▶ The serial was selected to represent *Doctor Who* for its 30th anniversary, scheduled to run on BBC1 on Fridays at 7.30pm; each episode was prefaced with a five-minute documentary under the title *Doctor Who and the Daleks*. Broadcast against *Coronation Street*, viewing figures were modest,

PLANET OF THE DALEKS

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Right:

Planet of the Daleks became part of the 30th anniversary celebrations.

and no episode was broadcast on 26 November due to *Children in Need*. Still only available in black and white, the monochrome version of Episode Three was broadcast as part of the repeat. The episode's accompanying documentary, *Missing in Action*, explained why some episodes of *Doctor Who* were no longer in the BBC's archives, and why some that were originally in colour now only existed in black and white.

- ▶ Episode Three of *Planet of the Daleks* was eventually re-coloured for its 2009 DVD release.
- ▶ UK Gold aired the serial in episodic and compilation form from November 1993, it appeared on BBC Prime in September 1996, and Horror Channel screened it from May 2014.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Episode One	Saturday 7 April 1973	6.10pm-6.35pm	BBC1	24'51"	11.0M (9th)	-
Episode Two	Saturday 14 April 1973	5.50pm-6.15pm	BBC1	24'08"	10.7M (18th)	-
Episode Three	Saturday 21 April 1973	5.50pm-6.15pm	BBC1	22'34"	10.1M (26th)	-
Episode Four	Saturday 28 April 1973	5.50pm-6.15pm	BBC1	23'36"	8.3M (29th)	-
Episode Five	Saturday 5 May 1973	5.50pm-6.15pm	BBC1	22'31"	9.7M (21st)	-
Episode Six	Saturday 12 May 1973	5.50pm-6.15pm	BBC1	23'06"	8.5M (24th)	-

REPEAT TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Episode One	Friday 5 November 1993 ¹	7.30pm-8.00pm	BBC1	24'50"	3.6M (-)	-
Episode Two	Friday 12 November 1993 ¹	7.30pm-8.00pm	BBC1	24'08"	4.0M (-)	-
Episode Three	Friday 19 November 1993 ^{1,2}	7.30pm-8.00pm	BBC1	22'32"	3.9M (-)	-
Episode Four	Friday 3 December 1993 ¹	7.30pm-8.00pm	BBC1	23'36"	3.3M (-)	-
Episode Five	Friday 10 December 1993 ¹	7.30pm-8.00pm	BBC1	22'37"	3.3M (-)	-
Episode Six	Friday 17 December 1993 ¹	7.30pm-8.00pm	BBC1	23'07"	3.5M (-)	-

¹ Shown as part of *Doctor Who and the Daleks* with each episode preceded by a 5' documentary. Not Scotland or Northern Ireland; BBC2 Scotland aired each episode the same day at 5.30pm while BBC1 Northern Ireland scheduled these at 10.35pm.

² Broadcast in black and white

Merchandise

Terrance Dicks novelised the serial as *Doctor Who and the Planet of the Daleks*, published by Allan Wingate in hardback in September 1976, with Target's paperback edition the following month. The cover of the Doctor and Taron grappling with a Dalek was by Chris Achilleos and, after a reissue with a green logo in July 1978, the book was to latterly become No 46 in the Target library. It was published again as *Doctor Who: Planet of the Daleks* with a new cover painting from Alister Pearson in July 1992. *Doctor Who and the Daleks Omnibus* from Artus Books was released in September 1976 especially for Marks and Spencer. It was also one of three stories contained in *Doctor Who: The Dalek Omnibus*, a hardback published by WH Allen in June 1983. The novel is also one of the few to have been adapted for the German market where it was published as *Doctor Who: Der Planet Der Daleks*, firstly in the early 1980s by Schneider-Buck with a cover painting showing a jungle landscape, and then again in December 1989, this time published by Goldman using Chris Achilleos' artwork, and translated by Bettina Zeller. In 1995, this story was released as a single cassette audio book read by Jon Pertwee. AudioGO

released this story in June 2013 as a three-CD set read by Mark Gatiss.

BBC Records released *Moonbase 3/The Worlds of Doctor Who* in October 1973. This 7" single featured music composed by Dudley Simpson. *The Worlds of Doctor Who* was a suite of music which included jungle music from *Planet of the Daleks*. *The Worlds of Doctor Who* was later released on CD by Silva Screen in May 1994. Available as MP3s and on CD, *Doctor Who Tales from the Tardis: Volume Two* from BBC Worldwide in July 2004 featured seven stories, including Jon Pertwee's reading of *Planet of the Daleks*, originally released in 1995. The CDs also contained music from the original TV stories as well as content for PC and Mac users.

A metal Dalek tin containing VHS tapes of *Revelation of the Daleks* and *Planet of the Daleks* was released by BBC Worldwide in November 1999. The initial production run of tins was 20,000 units and these sold out almost immediately.

Planet of the Daleks was released on DVD with *Frontier in Space* in the *Dalek War* box set, from BBC Worldwide in October 2009. Episode Three was recoloured for the DVD release, allowing the whole



Above: Mark Gatiss reads the novelisation for its audio release.

Below: The different covers to the *Planet of the Daleks* novelisation and a special video release.



PLANET OF THE DALEKS

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Above:
The Dalek War DVD release.

Right:
Planet Earth's replica Dalek.

Below:
The Doctor Who Figurine Collection's Dalek Supreme.

Below right:
A return to Spiridon in the Doctor Who Magazine comic strip.

story to be watched in colour for the first time in many years. The DVD also included the following extras:

- ▶ **Commentary** with actors Katy Manning, Prentice Hancock and Tim Preece, producer Barry Letts and script editor Terrance Dicks
- ▶ **Subtitle Production Notes**
- ▶ **Perfect Scenario: The End of Dreams** – mockumentary
- ▶ **The Rumble in the Jungle**

– the making of *Planet of the Daleks*

- ▶ **Multi-colourisation** – a look at the colour restoration of *Planet of the Daleks*

- ▶ **Stripped for Action: The Daleks** – comic book adventures

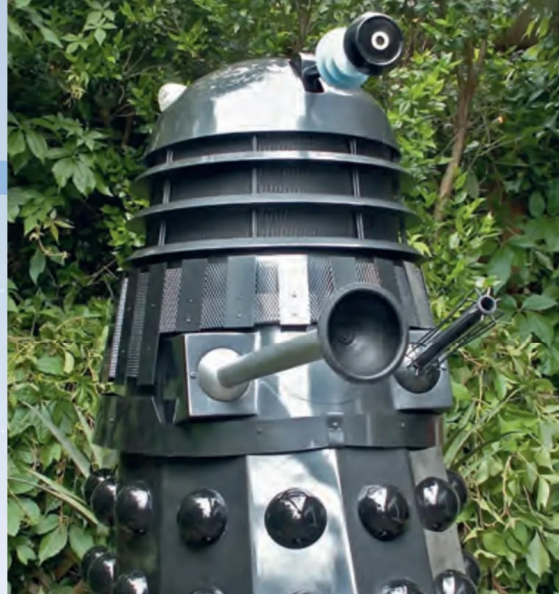
- ▶ **Blue Peter** extract from the Thursday 7 June 1973 edition in which Peter Purves, John Noakes and Lesley Judd appeal for help finding two Daleks that were stolen from outside Television Centre

- ▶ **Photo Gallery**

- ▶ **Radio Times Listings** in Adobe PDF format
- Planet of the Daleks* was also released as part of GE Fabbri's *Doctor Who – DVD Files #81* in February 2012.

A large A1 black-and-white poster from *Planet of the Daleks*, produced by the British Film Institute, was released in 1988. It was a blow-up of one of the publicity photographs showing the Doctor and Jo looking down at the Dalek army on the set of Episode Six. The Stamp Centre issued a stamp cover for *Planet of the Daleks* in May 2009. It was signed by Bernard Horsfall.

In July 2008, a Classic Dalek set from Character Options contained models of Daleks from *The Mutants* (AKA *The Daleks*) (1963), *Planet of the Daleks*

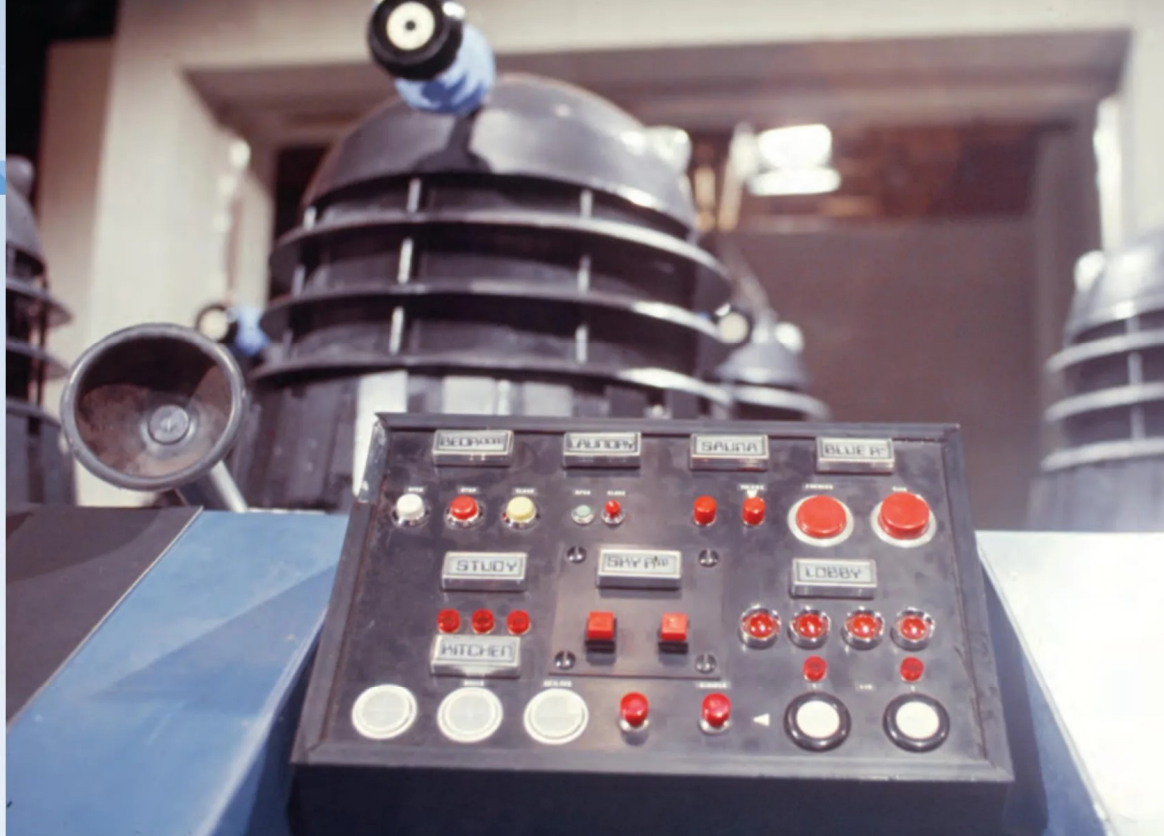


(1973) and *Genesis of the Daleks* (1975). Also from Character Options came a Sound FX and Speech Dalek from *Planet of the Daleks* in July 2012.

In 2011, full-size replicas of a Dalek from *Planet of the Daleks* were produced by This Planet Earth. Each Dalek cost £2,995. June 2013 saw the introduction of the Third Doctor with Anti-Reflecting Light Wave Dalek from Underground Toys. This two-figure set was exclusive to Toys R Us. In September 2015, a figurine of the Supreme Dalek from *Planet of the Daleks* was part of Eaglemoss' *Doctor Who* Figurine Collection. The Supreme Dalek was also part of Character Options 3.75" range in 2015.

The planet Spiridon would be revisited by the Seventh Doctor and the Daleks in the 1993 comic strip story, *Emperor of the Daleks!*, published in *Doctor Who Magazine*; and also in the Big Finish's 2006 audio drama, *Return of the Daleks*. ■





Left:
If you can't find the Dalek Supreme, he might be in the sauna.

Cast and credits

CAST

Jon Pertwee Doctor Who
with
Katy Manning Jo Grant
Bernard Horsfall Taron
Jane How Rebec [2-6]
Prentis Hancock Vaber [1-5]
Tim Preece Codal
Hilary Minster Marat [3]
Alan Tucker Latep [3-6]
Roy Skelton Wester [2-3, 5]
Michael Wisher, Roy Skelton Dalek Voices [2-6]
John Scott Martin, Murphy Grumbar,
Cy Town Dalek Operators [2-6]
Tony Starr Dalek Operator [6] ¹

¹ Not credited on-screen.

UNCREDITED

Alan Casley Thal Pilot
David Billa, Ronald Gough Invisible Spiridons
David Billa, Ronald Gough, Kevin Moran,
Terence Denville, Geoff Witherick,
Kelly Varney, Gary Dean Spiridons
Michael Wisher, Roy Skelton Spiridon Voices

CREDITS

Written by Terry Nation
Title Music by Ron Grainer
and BBC Radiophonic Workshop
Incidental Music by Dudley Simpson
Special Sound: Dick Mills
Costumes: Hazel Pethig ²
Make-up: Jean McMillan ²
Visual Effects: Clifford Culley
Studio Lighting: Derek Slee
Studio Sound: Tony Millier ²
Script Editor: Terrance Dicks
Designer: John Hurst
Producer: Barry Letts
Directed by David Maloney
BBC © 1973

² Credited on Episodes One and Six only.

Profile

BERNARD HORSFALL

Taron

Born Bernard Arthur Gordon Horsfall on 20 November 1930, in Bishop's Stortford, Hertfordshire, his mother was the mezzo-soprano opera singer Margaret Horsfall (née Norton) while father Charles was an RAF squadron leader. He grew up in Hindhead, Surrey and Wisborough Green, West Sussex. Educated at Rugby public school, on leaving, Horsfall worked as a lumberjack with his uncle Jack in Canada.

Returning to London, Horsfall trained at the Webber Douglas Academy. He progressed to Dundee Rep in 1952/3, then to the prestigious London Old Vic in 1953/4, alongside leading player Richard Burton. Productions included *Coriolanus*, *Hamlet*, *Twelfth Night*, and *King John*. A stint at Nottingham Playhouse rep followed.

Below:

Bernard Horsfall's first appearance in *Doctor Who* – in 1968's *The Mind Robber*...



His film career began with bit parts in *The Admirable Crichton* (1957) and war movies like *The Steel Bayonet* (1957) and *The One That Got Away* (1957). A larger movie role came in *Man in the Moon* (1960).

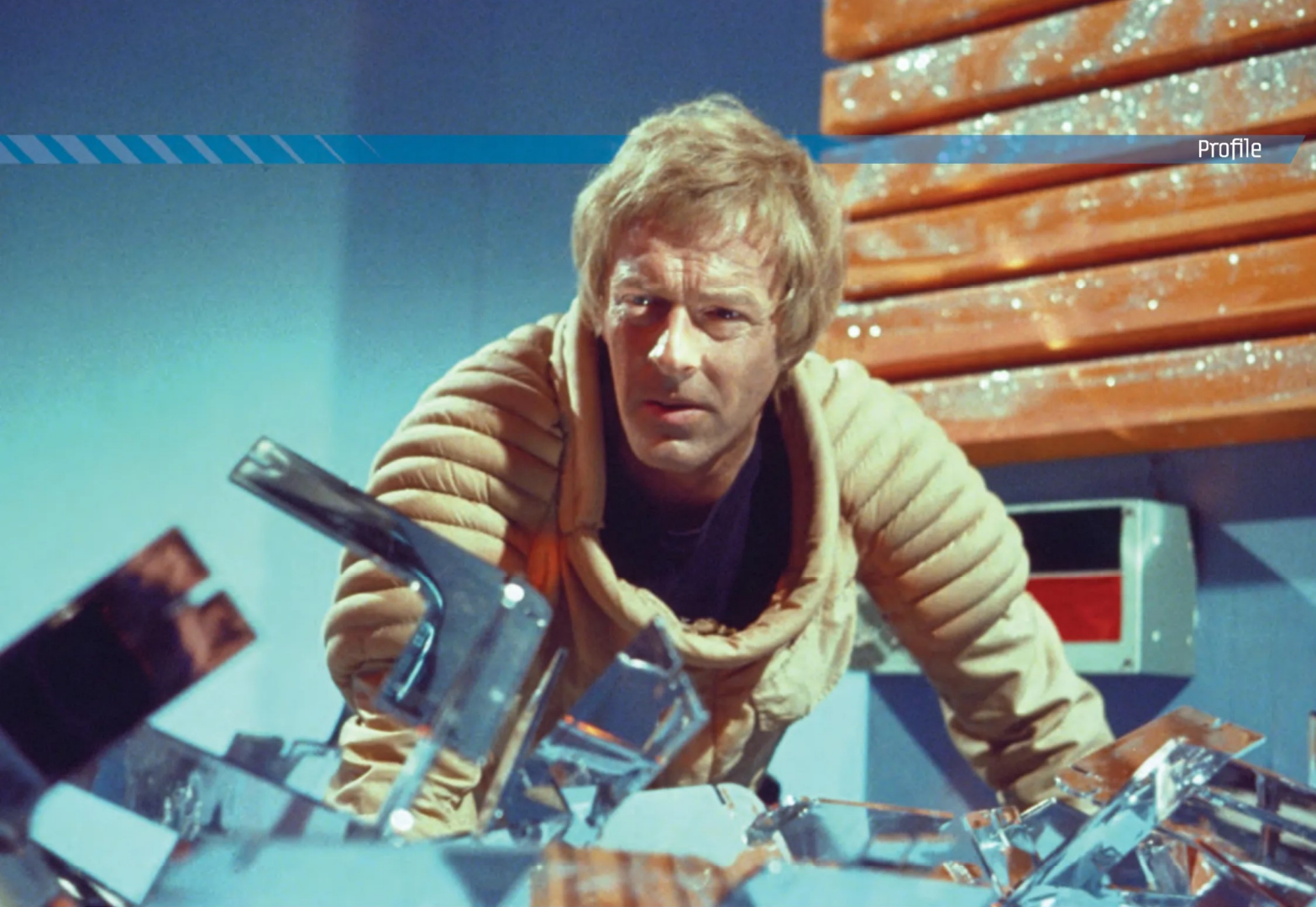
A career playing authority figures on television began when he was cast as a police detective in *Lucky Silver* (1956) and *The Critical Point* (1957). Other early TV included *Armchair Theatre: The Last Flight* (1957), *The Riddle of the Red Wolf* (1958), *The Shadow of Doubt* (1958), *Victory* (1958), *Cinderella* (1958) and ITV SF serial *Pathfinders to Mars* (1960/1).

At an imposing 6'4", Horsfall seemed cut-out to play heroic leading men. He was soon cast as Margery Allingham's gentlemen sleuth Campion in serials *Dancers in Mourning* (1959) and *Death of a Ghost* (1960) and as the superhero *Captain Moonlight – Man of Mystery* (1960). Regular roles in two ITV series followed; *Family Solicitor*, as Francis Naylor (1961) and soap *Harpers West One* (1962) as Philip Nash.

Among countless TV appearances in the decade were *Out of This World* (1962) and *Z Cars* (1963). His first appearance in *The Avengers* was in *The Cybernauts* (1965) with two further parts in *The Fear Merchants* (1967) and *They Keep Killing Steed* (1968). Further appearances followed, including parts in *Dixon of Dock Green* (1966), *The Saint* (1967), the *Out of the Unknown* episode *1 + 1 = 1.5* (1969), *Department S* (1969), *Take Three Girls* (1970), *Ivanhoe* (1970) and the title role in a *Thirty-Minute Theatre – Fidel Castro* (1970).

Leading radio roles included Peter Maunder in soap *The Dales* (1965-7) and film roles included James Bond movie *On Her Majesty's Secret Service* (1969) and Children's Film Foundation effort *Mr Horatio Knibbles* (1971).

The 1970s brought parts in *Elizabeth R* (1971), *Doomwatch* (1972), *The Persuaders!*



(1972), *Freewheelers* (1973), *The Changes* (1975), and *John Macnab* (1976).

He starred in an episode of Nigel Kneale's anthology *Beasts*, *The Dummy* (1976), and guested in *General Hospital* (1976), *Within These Walls* (1976) and *Crown Court* (1976 and 1981/2). A rare regular comedy role came in Leslie Crowther sitcom *Big Boy Now!* (1977). Horsfall's most prominent TV role was Dr Philip Martel in WWII saga *Enemy at the Door* (1978-80).

In the mid-80s, Horsfall and his wife, actress Jane Jordan Rogers, moved to the Isle of Skye. Crofting while 'commuting' for acting work, in 1983 he joined the Royal Shakespeare Company, appearing in both Stratford and London in *Henry V* (1984/5), *Hamlet* (1984), *Camille* (1985), *Richard II* (1986/7), *The Winter's Tale* (1987) and *Romeo and Juliet* (1989/90).

Alongside RSC commitments, 1980s TV appearances included *Ladykillers* (1980), *When the Boat Comes In* (1981),

Minder (1982), *The Jewel in the Crown* (1984), *Hammer House of Mystery and Suspense* (1986), *The Hound of the Baskervilles* (1988), and *The Bill* (1989).

He worked into his early 60s with *Poirot* (1991), *Thatcher – The Final Days* (1991), *Nice Town* (1992), *Virtual Murder* (1992), *Seekers* (1993) and *Heroes and Villains* (1995). In his latter career, he appeared in *Murder Rooms* (2000) and *Doctors* (2005).

Later film roles included John Balliol in *Braveheart* (1995) and his final film was *Stone of Destiny* (2008).

Besides *Planet of the Daleks*, Horsfall featured in three other *Doctor Who* serials, all directed by David Maloney: he was Gulliver in *The Mind Robber*; a Time Lord in *The War Games*; and Chancellor Goth in *The Deadly Assassin* [1976 – see Volume 26]. He guested in *Doctor Who* audio drama *Davros* (2003).

Horsfall died 28 January 2013, on Skye, aged 82. ■

Above:
... and as
troubled Thal
leader, Taron.



THE GREEN DEATH

➤ STORY 69

When a miner is found dead and glowing bright green in a disused Welsh mine, UNIT and the Doctor are called in to investigate. The culprit appears to be Global Chemicals and its mysterious boss, whose sinister plans extend far beyond the small Welsh mining town.



Introduction

“O il? An emergency?” scoffs the Doctor when the Brigadier summons him back to Earth to investigate the destruction of some North Sea rigs in *Terror of the Zygons* [1975 – see Volume 23]. He may have been remembering the events of *The Green Death*, when chemical waste, created by refining fossil fuel, almost led to the end of the human race.

For its first 10 years, *Doctor Who* had a patchy record when it came to presenting environmental concerns. Its best attempt came quite early on. *Planet of Giants* [1964 – see Volume 3] was inspired by contemporary journalism that had exposed the dangers of pesticides. At the other end of the scale, there’s *The Ice Warriors* [1967 – see Volume 11] which misunderstands photosynthesis, claiming that plants give out carbon dioxide, when in fact the reverse is true. The upshot: a story that predicted a future where the global climate would cool dramatically, rather than get warmer as has been observed since.

Below:
The perils
of capitalism!



Elsewhere, the Second Doctor’s travels generally presented an optimistic view of things to come. On the rare occasions the Third Doctor ventured into the future, however, we were presented with the grim possibility of an over-populated Earth and runaway industrialisation.

The Green Death puts ecological issues at the heart of the story. It ties the pollution – that results in the gestation of poisonous giant maggots – with the unchecked commercialism of big business. It also presents us with an alternative, the Wholeweal community – a group of scientists trying to find solutions for a greener planet. Driving its message home, it’s unsurprising that the hazardous behaviour of Global Chemicals is presided over by a heartless machine – the artificial intelligence BOSS – whereas chief environmentalist, Professor Jones, sweeps the Doctor’s companion off her feet. One approach is certainly meant to come across as more human than the other.

In the years following *The Green Death*, there has been no shortage of stories that consider our impact on the environment. *The Curse of Fenric* [1989 – see Volume 46] describes a future where the surface of the Earth is “a chemical slime”, *Bad Wolf* [2005 – see Volume 50] mentions “the great Atlantic smog storm” that raged for 20 years. More recently, however, the fantastical *In the Forest of the Night* [2014 – see Volume 79] suggested that despite our destructive behaviour, nature will rally to save us from disaster.

It’s clear, all these years later, that the fragile nature of the world around us will always be a topic that inspires debate. ■

'THE GREEN DEATH PUTS
ECOLOGICAL ISSUES AT THE
HEART OF THE STORY.'

EPISODE ONE

A miner scrambles through an abandoned mine. On the surface, a group of former miners gathers at the gates of Global Chemicals. Its director, Stevens, informs the crowd that the company will bring more jobs. [1] He is heckled by the Nobel Prize winner Professor Jones, who says that Global Chemicals is only interested in profit.

A siren sounds at the pit. The miner has reached the surface. He's dead and glowing bright green.

At UNIT HQ, the Brigadier asks the Doctor to investigate the death, but he refuses. Jo, however, wants to help Professor Jones and accepts the Brigadier's offer of a lift to Llanfairfach.

While the Brigadier drops Jo off at the Wholeweal community, the Doctor takes a trip in the TARDIS to Metebelis III, which turns out to be a violently inhospitable world! [2]

At the Wholeweal house, Jo nearly ruins one of Jones' experiments. [3]

The Brigadier visits Stevens, who is determined that the miner's death must not interfere with Global Chemicals' new project – a process that produces more fuel from crude oil. [4]

Jones tells Jo that the process must result in gallons of waste – which they could be pumping into the mine.

The Doctor collects a crystal [5] and returns to UNIT in time to answer a call from the Brigadier.

Stevens instructs his chauffeur, Hinks, that nobody should go down the mine.

Jo arrives at the colliery and asks two miners, Bert and Dave, if she could take a look. A call comes through from Evans at the bottom of the mine. He is in trouble!

Jo volunteers to go down the mine with Bert. After they begin their descent, the Doctor and the Brigadier arrive. The Doctor orders for the lift to be stopped, but Hinks has sabotaged the mechanism and it plummets out of control! [6]





EPISODE TWO

The Doctor orders Dave to reverse the motor, which brings the lift to a halt. Jo and Bert climb down a rope to the bottom of the shaft.

Dave explains that if one lift is jammed, the other lift will also not work. The Doctor suggests rigging a separate system but to do that they'll need cutting equipment.

Jo and Bert discover Evans, who is glowing bright green. [1]

One of Stevens' employees, Mr Fell, becomes non-cooperative and the deep voice of Stevens' boss tells Stevens to process him. When the Brigadier arrives asking for cutting equipment, Fell tells him they have none. [2]

At the colliery, the Doctor discovers that the lift workings were sabotaged.

Bert tells Jo that there is an emergency shaft in the west seam. They leave a note and head off.

Professor Jones arranges for a protest to take place outside Global Chemicals, while the Doctor uses a cherry-picker to cross the fence. [3] However, his arrival is detected and he is caught. [4] The Doctor tells Stevens he has come looking for cutting equipment; Stevens shows him the empty storage shed.

The Brigadier acquires some cutting equipment and the Doctor is able to get the lift working.

Jo and Bert rest and switch off their lamps - and see a green light. Bert touches a trickling fluid and is burnt. [5]

The Doctor, Dave and two other miners descend to the bottom of the lift shaft. Evans is now dead.

Bert grows weak and tells Jo to go on without him.

The Doctor and Dave find Bert, and Dave takes him to the surface.

Jo comes to a cave full of maggots. The Doctor catches up with her but the tunnel collapses behind them and three giant maggots emerge from the rubble! [6]

EPISODE THREE

The Doctor and Jo use a coal wagon to pass through the flooded cave. [1]

At Global Chemicals, Fell's colleague Elgin accuses him of lying about the company having no cutting equipment on the premises.

The Brigadier visits Stevens; he intends to request an international investigation. Stevens calls the Minister of Ecology who gets the Prime Minister to give the Brigadier a "swift kick up the backside". [2]

The Doctor and Jo discover some maggot eggs and the Doctor takes one with him. They start to climb up the inside of a pipe.

Elgin follows Fell into the pumping room, where he sees the Doctor and Jo on a monitor - and realises that Fell intends to empty the waste tank into the pipe. Elgin opens a hatch and the Doctor and Jo escape in the nick of time. [3] Elgin helps them get away.

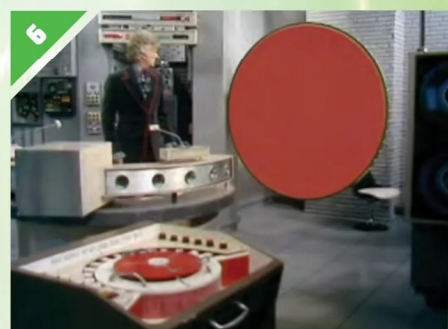
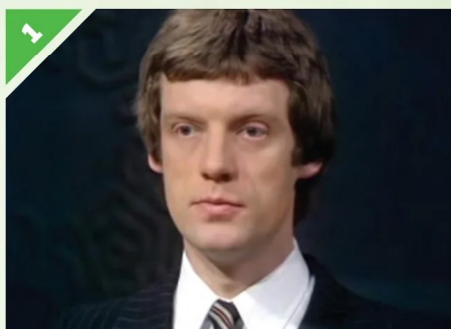
Fell goes to Stevens complaining of a headache. Stevens places a headset on Fell's head and the deep voice of Stevens' boss tells him that the processing was a failure. In a trance, Fell walks outside and leaps to his death. [4]

That evening, the Doctor, Jo and the Brigadier enjoy the hospitality of the Wholeweal community. Jones tells Jo that he is planning an expedition up the Amazon in search of a toadstool rich in protein. The Doctor is called away and returns with the news that Bert has died.

Hinks informs Stevens that the Doctor laid his hands on an egg. Stevens orders him to go and get it.

Later that night, Jones comforts Jo by the fireside. [5] The romantic moment is interrupted when the Doctor and the Brigadier walk in. The Doctor shows Jo the crystal he acquired on Metebelis III and then leads Jones away... leaving Jo alone with the egg. It hatches and a maggot crawls across the carpet towards the unsuspecting Jo! [6]





EPISODE FOUR

Hinks sneaks into the room. The maggot attacks him instead of Jo and slithers outside.

The next day, Sergeant Benton and other UNIT personnel arrive at the mine. Learning that the Brigadier intends to blow up the mine, the Doctor persuades him to delay for half an hour. He goes to see Stevens, who introduces a “man from the Ministry” – Mike Yates, working undercover. [1]

The Brigadier blows up the mine. He’s convinced that’s an end to the maggots. But he’s wrong; the maggots slither up a pipe into Global Chemicals. [2]

Soon there are maggots all over the mine’s slag heaps. The Brigadier attempts to shoot one, to no effect.

The Brigadier calls Yates asking for a sample of the oil waste. Yates replies that he will be unable to comply, as there is a guard watching him.

The Doctor turns up at Global Chemicals driving a milk float, wearing a disguise and pretending to be the usual milkman’s father. [3]

In his laboratory, Jo knocks some dried fungus on to the Professor’s slides of maggot slime, ruining them. “You clumsy young goat!” [4] Jo decides to go and fetch Professor Jones a maggot.

Yates is amused to find that Global Chemicals’ cleaning lady is the Doctor in disguise. [5] Yates explains that everything important is isolated on the top floor.

Jones notices something serendipitous about the ruined slides – and then realises that Jo has gone.

The Brigadier tells Benton he has requested that the RAF bomb the mine with high explosives.

The Doctor takes the lift to the top floor of Global Chemicals and emerges into a room full of whirring tape machines. The deep voice welcomes him. “I am the boss. I am the computer!” [6]

EPISODE FIVE

Jones arrives at the mine looking for Jo and spots her up on one of the slag heaps.

The computer introduces itself to the Doctor as the first Biomorphic Organisational Systems Supervisor – the BOSS. Its prime directives are efficiency, productivity and profit!

Jones catches up with Jo and they shelter in a cave as the RAF commences its bombing run. [1]

The Doctor attempts to confound BOSS with a paradoxical statement – but then Stevens arrives with two guards.

Jones spots a maggot and pushes Jo out of its way – but is knocked unconscious.

The Doctor resists an attempt to brainwash him. [2] BOSS orders Stevens to destroy him until the Doctor points out that he would make a good hostage.

The Doctor is locked in a storeroom, but not for long as Yates comes to release

him. During their escape attempt Yates is captured, but the Doctor leaves as he arrived, in a milk float. [3]

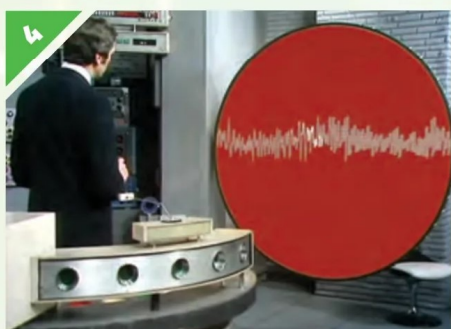
Jo radios Benton, informing him of her whereabouts. The Doctor and Benton ride to her rescue in Bessie. The Doctor uses his sonic screwdriver to deter the maggots while Benton helps Jo and the Professor to the car. [4]

They return the Professor to Wholemeal for treatment. He briefly comes around to say one word to Jo – “serendipity” – before passing out. His neck starts to glow green; he was infected by the maggot!

The Doctor is surprised by the arrival of Yates who states that he has come to kill him! [5] The Doctor uses the Metebelis crystal to release Yates from the mental conditioning.

Yates recovers and, at the Doctor’s instruction, returns to Global Chemicals where he dehypnotises another employee, Mr James. He learns that BOSS intends to take over at four o’clock. Then James collapses and Stevens walks in. [6]





EPISODE SIX

Benton arrives at the Wholeweal community carrying a maggot chrysalis. The Doctor fears that the maggots are beginning to change into creatures that can fly. Nancy, a member of the Community, discovers a dead maggot in the larder. [1] It seems to have died after eating some of their fungus.

BOSS instructs Stevens to make Yates the first of the new slave elite.

The Doctor and Benton return to the mine and throw fungus to the maggots. The Brigadier sights a giant fly. [2] The Doctor uses his cape to snare the fly.

Yates overpowers his guards at Global Chemicals and makes a daring escape. [3]

The Doctor returns to Jones' bedside, where Jo asks him what "serendipity" means. When he explains that it is "a happy accident", Jo mentions the accident she caused in Jones' laboratory, which the Doctor realises is what Jones was

referring to. The fungus is lethal to maggots is also the cure to the infection!

Yates reaches the mine, desperate to warn the Brigadier that something big is going to happen at four o'clock.

At Global Chemicals, BOSS orders Stevens to activate the slave elite. [4]

The guard at the main gate freezes, allowing the Doctor to run in.

At Wholeweal, Professor Jones recovers, much to Jo's delight.

The Doctor dashes into the computer room. Stevens has now been linked to BOSS. [5] The Doctor uses his crystal to release Stevens from BOSS's influence and Stevens sets BOSS to overload. The Doctor makes a swift getaway...

... and Global Chemicals explodes.

Later, Jo tells the Doctor that she wants to go with Jones on his expedition and is delighted when the Professor proposes. The Doctor gives Jo the Metebelis crystal as a wedding present. While everybody else celebrates, the Doctor drives off alone into the night. [6]

Pre-production

In 1969, scientist Edward Goldsmith launched the periodical *The Ecologist*, concerning pollution and the environment. One subscriber was *Doctor Who* producer Barry Letts, who was very affected by the mid-January 1972 issue devoted to Goldsmith's article *A Blueprint for Survival*, which predicted a dangerous future if mankind continued its exploitation of fossil fuels for its 'disposable' lifestyle. Letts was shocked, wishing that he worked on a series that could convey these notions through drama. Script editor Terrance Dicks suggested they used *Doctor Who* to convey Letts' feelings on pollution.

A memo from Barry Letts dated Thursday 13 April 1972, which outlined the plans for the stories

in the 1972/3 series, reveals the early ideas for the proposed 'eco' story. Titled *The Amoeboids*, the story would be a 'present-day' UNIT adventure, and would feature 'strange creatures, giant flying macrophages'. When the creatures arrive on Earth, they 'start swallowing up people and things. These are space scavengers, come to clean up poor old polluted Earth. As they are flying monsters (presumably models on film, plus full-sized giant jellyfish creatures), we hope to co-operate with the RAF and use gyrocopters and a balloon in addition. I expect that we shall need model shots of the creatures devouring chunks of London etc. Explosions are no doubt to be expected. There will probably be a strange extra-galactic

'BARRY LETTS WAS VERY AFFECTED BY AN ISSUE OF THE ECOLOGIST WHICH PINPOINTED A DANGEROUS FUTURE FOR MANKIND.'



**Connections:
I have in
my hand...**



- Foreshadowing disaster, Stevens misquoted former Prime Minister Neville Chamberlain's speech about Hitler wanting peace in Europe from September 1938: 'I have in my hand a piece of paper... peace in our time!'

super-being who has sent the creatures in the first place.' However, by September 1972, Letts' idea had evolved, with giant maggots down a coal mine now forming the basis of the story.

The concept of freedom

The writer selected by Letts for the ecological six-parter was Robert Sloman. A part-time writer and distribution manager for *The Sunday Times*, Sloman was an old friend of Letts; indeed, the two had co-written *The Dæmons* [1971 – see Volume 17], with Letts also having input into Sloman's *The Time Monster* [1972 – see Volume 18]. Letts decided that the ecological story would not be an attack on big business or new technology, but would show how development must be balanced against humanity's well-being. The concept of 'freedom' was also important in the sense of people recognising lifestyle obstacles and not feeling constrained by them; Letts did not advocate a responsibility-free 'hippy' existence. The

Above right:
Elgin: 40.
Worried.

Below:
His superior,
Stevens.



dehumanisation process – losing 'freedom' – was to be represented by a computer, an object of greed, which maximised profits by enslaving humanity.

Letts and Dicks realised the script might stray into politics, potentially opposing the Conservative government. Although Letts sanctioned the political notions, he and Sloman carefully kept these in the background, ensuring the serial also functioned as a traditional 'monster' serial for the wider audience.

Sloman was working on the serial by October 1972, inspired in part by a book that he had read as a child in which people were killed by a sprayed substance that entered the body via the skin's pores. The ecology angle addressed the topical ideas of Greenpeace, an organisation whose aims Letts supported. Their ideas prompted Sloman's inclusion of a self-sufficiency commune experimenting with alternative technology – similar to those that some of his friends had joined. Sloman felt that this was his best *Doctor Who* story, and saw the message as being that big business ruined Earth and human lives; he was passionate about protecting the environment and jokingly named the threat 'the Boss'.

After various discussions, Sloman was commissioned on Thursday 30 November to deliver *The Green Death* Episode One by Monday 11 December; Dicks suggested that the running joke of the Doctor attempting to reach Metebelis III should be concluded in this final story of the 1972/3 series. Sloman developed the idea of the green death being transmitted by skin contact from the 1926 novel *The Final Count*, which he had read in his youth.

Sloman delivered Episode One on Friday 8 December, hinting that the opening Welsh scenes could be backed by 'a lyrical, if radiophonic, rendering of *Sosban Fach*'. The big company was called Universal



Chemicals, run by ‘Stevens, tall and distinguished – the Director of Projects for UC and Managing Director for the Llanfairfach complex’; Stevens was named after Jocelyn Stevens, Sloman’s former boss who was now managing director of the *Daily Express*. Other members of the Universal staff were Mark Elgin ‘the PRO, a worried looking forty-year-old’ and Stevens’ driver, ‘a massive, beetle-browed thug called Hinks.’

With Episode One accepted, the remaining episodes were commissioned on Monday 11 December for delivery by Monday 15 January 1973. On Friday 12 January, Jon Pertwee was contracted for the following series. However, it was known that his co-star, Katy Manning, would not be continuing in the show. Her character, Jo Grant, had been in the series for three years. In September 1972, Manning had suggested to Letts that she might be leaving. By January 1973, Letts agreed, suspecting that Pertwee would depart the following year – and not wanting this to overshadow publicity of Manning’s departure. It was also generally decided that it was time for Manning to move on with her career. This decision was particularly upsetting for Pertwee, who had formed a close bond with Manning. *The Green Death* was structured to have Jo leaving to marry Professor Jones – who reminds her of a younger version of the Doctor.

Sloman delivered Episode Two on Monday 15 January. The UC technical manager was named Charles Bell – and when the BOSS was heard, it was ‘a booming voice’. There was more dialogue from Dave Davies about how the west seam was closed in a bad fall where he lost 14 mates. When the Doctor congratulates Jones on his DNA paper, he adds: “Haven’t seen anything like it since a fellow I met in Vladivostock in 2179.” The Nuthutch protesters carry banners reading ‘Save the Valley from UCK’ and ‘UC = Ultimate Corruption’. After the Doctor swings on a tree branch to get over the UC fences, he encounters some security guards and ‘a balletic exhibition of aikido ensues’. In the mine scenes, Dave was given dialogue written for an unnamed miner, and the main ecological threat was revealed to be ‘giant maggots, some two feet long’.

By the time that the scripts for the remaining episodes had been delivered on Tuesday 16, the company had become United Chemicals. For the evening meal at Wholeweal, the script noted that ‘Jo is dressed in a flowing caftan [sic] like garment with several strings of large wooden beads round her neck. She looks quite smashing’; one community member called ‘Face’ was dropped, however, and their dialogue given to another community member, Nancy.

The BOSS is revealed in ‘an area full of electronic gadgetry. Dominating the

Connections: Oh, superman

► In Episode Four, the BOSS calls Stevens a “good little Nietzschean” – referring to the work of nineteenth-century German philosopher Friedrich Nietzsche, which suggested that only the strong should survive.

Gone missing

► When BOSS tells Stevens “to lose one prisoner may be accounted a misfortune, to lose two smacks of carelessness”, he is deliberately misquoting Lady Bracknell from Oscar Wilde’s *The Importance of Being Earnest*.



room at one end is a massive computer.' Originally, in Episode Six, Yates escapes from UC by unrolling a fire hose to allow him to climb down from a window while being fired upon by a guard. The Wholeweal community celebrated with 'homemade gooseberry champagne'.

As the scripts were being finalised, further inspiration for the Wholeweal community came from the article *Alternative technology – politics and yogurt?* that appeared in *New Scientist* on Thursday 11 January 1973. This looked at the BRAD – Biotechnic Research and Development – community established in Wales by Robin Clarke, a former science journalist who opposed industrial and military science. At the farm, four families lived using energy from their surroundings – developing a new social system that was non-polluting and did not deplete natural resources. Much of the article was paraphrased for Jones' description of the Nuthutch to Jo in Episode One. The script described the Nuthutch as 'an old rambling farmhouse. A notice outside, somewhat psychedelic and painted with love and skill, reads 'Welcome to Wholeweal.' Professor Clifford Jones was 'a young man with

an untamed thatch of hair. He is part of a group in the crowd who stand out from the others by eccentricity of dress and appearance. They are the community of "Wholeweal" a somewhat cranky organisation living locally and dedicated to the simple life. Jones is their leader, a brilliant, if wayward, bio-chemist.'

To avoid any accusations of being 'left-wing' and opposing Edward Heath's Conservative administration,



Barry Letts included a scene in Episode Three where an unseen Prime Minister was referred to as 'Jeremy'. This was a reference to the Rt Hon Jeremy Thorpe MP, then leader of the Liberals, whom Letts hoped would win the next General Election.

By Wednesday 31 January, only Episodes One and Two were available as final scripts, and it was possible that Captain Yates might be substituted for Sergeant Benton in the closing episodes. However, by early February, all six scripts were completed; Sloman then started work on *The Final Game* which was intended to conclude the following series and write out the Master.

Above:
Yuck! Maggots!

Opposite:
The happy couple!

Connections: Best for Global Chemicals

Stevens' comments that what's best for Global Chemicals is best for the world echoed the famous 1953 misquote of General Motors President Charles E Wilson: 'What's good for General Motors, is good for the country.'



Numerous maggots

The serial's director was Michael Briant, who had previously directed *Colony in Space* [1971 – see Volume 17] and *The Sea Devils* [1972 – see Volume 18], since when he had been working on *Z Cars*. This was the only *Doctor Who* serial to be worked on by set designer John Burrowes; Ann Rayment had supervised make-up on *The Three Doctors* [1972/3 – see Volume 19]; Barbara Kidd had been costume designer on *Frontier in Space* [1973 – see Volume 19]; *The Green Death* was the fifth and final *Doctor Who* serial for visual effects designer Ron Oates, and the sheer number of effects required meant that assistants Colin

Mapson and Richard Conway were also assigned to the production.

Michael Briant wanted numerous methods of creating the giant maggots, undertaken by Ron Oates and visual effects sculptor John Friedlander. Some maggots were glove puppets operated by a visual effects assistant. This main solution was augmented by rod puppets for use under raised sets or on CSO sequences, and also a number of miniature sets, which could be filled with normal-size maggots. Made from canvas ducting with spring steel wire wrapped with foam rubber, cling film and elastic bands, some of the maggots had working plastic jaw mechanisms, and were so revolting that members of the cast and crew tended to avoid walking anywhere near them.

Sloman's scripts were altered during February to change the company name to Global Chemicals, when it was discovered that there was a real firm called United Chemicals. Other name checks were made on Monday 26 February, but Charles Bell caused problems; one Douglas Bell was a scientist and chief executive of the petroleum company ICI, forcing the name change to Ralph Fell.

One major casting problem was finding a suitable Professor Jones; a guitar-playing Welshman. Manning's then-boyfriend, Stewart Bevan, was suggested to Briant, but the director was wary of having a 'couple' working together, particularly with the regular cast being upset about Manning's departure. However, after auditions, Briant found that Bevan was the only suitable actor. Bevan and Manning attracted press attention prior to location filming when they announced their forthcoming marriage in Wales. This appeared on Monday 5 March in the *South Wales Echo*, which revealed the couple had met in October 1972 at Manning's



birthday party when her agent had brought Bevan along.

Briant and his team scouted suitable locations in South Wales, contacting the National Coal Board for permission to shoot at a coal mine. The NCB agreed to shooting the operating lifts, but it was not possible to shoot in the mines themselves; although Briant explored these, they had been sealed because of gas pockets, meaning severe restrictions on underground equipment.

On Tuesday 6 March, Richard Franklin was contracted as Mike Yates, with John Levene booked as Benton two days later. By now, Franklin was hoping to move into directing and had been appearing in *Romeo and Juliet* in Ipswich. ■



Connections: Nepotism

► Jo confesses that it was a phone call to her uncle that resulted in the Nuthutch being awarded official status as a United Nations Priority One Research Complex, and that this was only the second favour she had ever asked of him. The implication is that it was Jo's uncle who secured her job at UNIT in the first place, although this is not mentioned in Jo's first adventure, *Terror of the Autons* [1971 - see Volume 16].

Production

The crew travelled to their Cardiff base on Sunday 11 March. Pertwee arrived late, having re-started weekly recordings of his radio sitcom *The Navy Lark* earlier that day. Due to the amount of filming, Briant used two camera units: the main unit consisted of himself and cameraman Bill Matthews, while inserts and long shots were directed by production assistant John Harris alongside cameraman Ken Lowe. Shooting on 16mm film was scheduled from 11am to 1pm on Monday 12 March at Troed-y-Rhiw Jestyn near Deri in Mid Glamorgan, north-east of the closed mine. The main unit filmed the Brigadier and Jo driving a white 1964 Mercedes 230 SL sports car, hired along with most of the other vehicles in the serial from Cardiff based U-Haul, and meeting the Ford Transit Co-Op milkfloat on the farm road; Ray Handy appeared as 'Jones the Milk' on film only and was not required for the studio. Meanwhile, the second unit filmed the Doctor driving in Bessie. The vehicle

Below:
The cast arrive
on location.



had been modified after its Ford Popular engine broke down during filming on *The Three Doctors* in November; a new, larger engine (to overcome Pertwee's complaints of lack of speed), gearbox and radiator cooling system were installed by Glentura Plastics, resulting in an extension of the engine housing. For the scenes featuring Bessie, an undercranked camera was used to show the car travelling at speed; Pertwee was, in fact, overtaking a car moving extremely slowly. Bessie was also equipped with a fake speedometer which would read 100mph when driven at 30mph.

In the afternoon, filming continued from 2pm to 3.15pm with the main unit moved to a nearby farm building, which appeared as Wholeweal, to film various scenes including the Doctor's departure in Episode Six. Shots of Bessie driving along and Jo approaching the mine were then shot on the farm road, before the crew moved to the closed Ogilvie Colliery and slag area in Deri for the remainder of the day until 4.30pm. The main unit recorded Dai Evans (played by Mostyn Evans, who had an uncredited speaking role in *Doctor Who and the Silurians* [1970 – see Volume 15]) entering the mine, the Leyland EA ambulance departing, and Lethbridge-Stewart's arrival; the second unit, meanwhile, shot the Doctor and the Brigadier arriving, and the lift descending. Also filming at the colliery were Ben Howard as Hinks and Talfryn Thomas as Dave; Howard was later a regular in *Dixon of Dock Green*, while Welsh actor Thomas had been in *Spearhead from Space* [1970 – see Volume 15] and later featured in *Survivors*. The second unit's final shot,



at around 6.30pm, was the silhouette of the Doctor leaving at the end of the serial; Lowe spent four hours setting the shot up for sunset and used a star filter on the camera. The result was not exactly what Briant wanted, but close enough.

UNIT photography

A photocall for the UNIT team, the engaged co-star and the maggots was held at the colliery on Tuesday 13; the *South Wales Echo* ran the story *Beasts in Bargued Pit? Who knows...* covering the filming. After a briefing from the safety officer, work on the Llanfairfach Colliery scenes were scheduled from 9.05am to 1pm with the UNIT troops preparing to explode the mine; meanwhile, the second unit shot the welders at work and the lift operating, plus the milkfloat scenes. From 2pm to 4pm, the second unit worked at the lift area and on UNIT's setting up; Levene ad-libbed one UNIT soldier's name as 'Dicks' while another was later referred to as 'Betts'. From 4pm to 9pm the main unit were based at the small quarry of Deri Mine, which was dressed with tinsel and

foil, to film the Metebelis III sequences. Various effects sequences were filmed here: the tentacle that grabbed the Doctor being shot in reverse, a fake snowstorm created as the Doctor traversed a rockface, and massive bird talons sliding along wires. To save money, the talons were reused from the existing stock of the visual effects department. Filmed last was a section on the 'Wood Area' of the Doctor crossing a stream bubbling with dry ice smoke. Although not in the script, consideration was given to including 'any ex-*Who* monsters' in long shot. Pertwee disliked the Metebelis III sequence, and was irritated further by a group of watching schoolchildren.

Nicholas Courtney, playing the Brigadier, was formally contracted on Wednesday 14 – on which day shooting continued at the mine from 9am to 5.30pm, with work on the slag heaps north-west of the pit head. At Slag Area A, parts of the scenes of the Brigadier watching the maggots, the Doctor's arrival, Cliff's search for Jo, and the fungus being spread were filmed; the Brigadier continued to use a silver TM45 radio as he had since *The Invasion*

Above: Jones the milkman says they're going to blow up the mine.

[1968 – see Volume 13]. Having decided that several dialogue sequences would be recorded in studio, Briant arranged for Mike Isaacs of Hilton Warner & Co in Cardiff to take landscape photographs that could be used as backgrounds for the colour separation overlay (CSO) process. Slag Area D was used to film the maggots being sprayed, the helicopter bomb run and the UNIT patrol firing at the maggots.

Briant arranged for a two-seater Hughes 300 helicopter (previously used on *Fury from the Deep* [1968 – see Volume 12]) to fly out from Twyford Moors Helicopters of Weston-super-Mare and shoot for around an hour on the bomb run – for which an RAF strike from stock film had been briefly considered after plans to have RAF Phantoms overfly the area were stalled by budget cuts. Aerial shots were filmed using a special camera mount purchased in September 1972 for *Z Cars*; close-ups of a UNIT soldier dropping the bombs were also shot. The bombs were lavatory ballcocks, of which Oates had a large quantity left over from another show; these were dropped in long shot by assistant floor manager Karilyn Collier.

Better weather on Thursday 15 saw filming continuing from 9am to 5.30pm. The main unit began work at Area A for Yates' arrival; then the crew moved to Area E for shots of Cliff and Jo amidst

the bombing. Next, Area B was used for Bessie being attacked by the giant insect (made by Conway and Mapson); plans to do shots of the prop creature in flight on a wire between two pylons were abandoned when the winds kept making the fly spin out of control. The rescue of Cliff and Jo was shot in Area E, while the

second unit shot Yates running towards the heap and the maggots dying. Extra inserts of prop maggots moving on wires were also filmed. In attendance for the day was a film crew from the local BBC magazine programme *Wales Today* (whose report aired the next evening), and by now a local coach firm was bussing people in to see the filming, again to Pertwee's annoyance. On Friday 16, shooting ran from 8.45am to 5.30pm, taking place at the former RCA International factory at Bryn-Mawr in Breconshire; the magnetic tape plant was chosen as the Global Chemicals Research Centre because it had been empty for 16 months. The BBC set up the security office at the gate, which contained a February 1972 calendar. In the morning, Pertwee visited children at a nearby primary school in Bessie while the main unit shot Stevens' speech and the Brigadier asking for reinforcements before starting work on the Episode Six gate scenes. Jerome Willis, later prominent in *The Sandbaggers*, starred as Stevens, with Tony Adams, then best known for *General Hospital*, as Elgin (Adams and Briant had known each other at the Italia Conti Stage School); Roy Evans, playing Bert, had been in *The Daleks' Master Plan* [1965/6 – see Volume 6].

The scenes with the Doctor in the milkfloat were shot next, with the vehicle smashing through the prop barrier (which

Right:
Stunt casting:
Terry Walsh
as a Global
Chemicals
security guard.

Connections: Windmills

➤ The Brigadier's comment about Professor Jones' "noble fight against the windmills" referred to Miguel de Cervantes seventeenth-century work *Don Quixote*.



the bombing. Next, Area B was used for Bessie being attacked by the giant insect (made by Conway and Mapson); plans to do shots of the prop creature in flight on a wire between two pylons were abandoned when the winds kept making the fly spin out of control. The rescue of Cliff and Jo was shot in Area E, while the



**Left:**

Pertwee spots some pesky kids dancing around in his eyeline.

reappeared intact in Episode Six); Pertwee adopted one of his radio comedy voices for his milkman guise. The second unit shot inserts of the Doctor's arrival in Bessie and entering the complex. Playing the main speaking security guard was stuntman Terry Walsh, Pertwee's regular stunt double and an action expert on the show since 1966.

Mini maggots

Back in London, model sequences were shot at Ealing on Saturday 17, including the explosions of the pit head and Global Chemicals, as well as the collapsing mine tunnel with dummy maggots. Close-up cutaway shots of the maggot puppets were filmed for the slag heap scenes and slow motion shots of real maggots supplied by London Zoo on a model set. The slag heap models were seen with a model of Bessie, along with close-ups of the fly's squirter – a bicycle pump filled with green mushy-pea soup!

Shooting at the factory from 8.45am to 5.30pm on Monday 19 was disrupted by rain. The Doctor's entrance to Global's compound now involved the use of a Hy-Mac hoist in a South Wales Electricity Land Rover, allowing the Doctor (Walsh doubling for Pertwee) to clear the electrified fence. Filming moved to the Gas Area for the Doctor's encounter with

the security guards. Shots for the security cameras were done from the factory roof by the second unit, with some dialogue sequences shot by both cameras. The fight was done last, with Walsh doubling for Pertwee. The Gas Area scenes not completed on Monday were picked up on Tuesday 20 from 8.45am to 1.30pm, along with the Doctor's escape from the loading bay, the shot of Fell's body, and Yates' escape from Global; Walsh doubled for Franklin in the jump from the roof, but when Franklin bent over for the landing shot he ripped his trousers!

Shooting having been completed, the unit returned to London. The readthrough for the first studio recording session took place at the Acton Rehearsal Rooms on Wednesday 21 March, followed by four days of rehearsal; the atmosphere was tense because of Manning's impending departure. For BOSS, Briant wanted a voice with character rather than something purely mechanical and cast John Dearth, an actor who had coached him in voice work when he was a young performer. As Nancy, Briant cast Mitzi McKenzie who – under the name Mitzi Webster – had appeared in the Briant-directed *Colony*

Connections: A girl's gotta do...

▶ When Jo declares her intentions to help Jones, she misquotes Tom Ransome (Fred McMurray) in the 1955 drama movie *The Rains of Ranchipur*.



Right:
Explosive
action! The
Doctor
attempts to
jam the mine's
lift mechanism.

in *Space*; John Rolfe, who had been in *The War Machines* [1966 – see Volume 8] and *The Moonbase* [1967 – see Volume 9], played Fell; for the small role of Hughes, Briant cast John Scott Martin, who had played many monsters on the series since 1965. On Friday 23, during rehearsals, the *Gwent Gazette* covered the RCA filming with *Wot! No tardis or Daleks with Dr Who*; another paper, *The Gazette*, featured similar material on Friday 30.

The first two-day recording block began in Television Centre Studio 3 on Monday 2 April; recording ran from 8pm to 10pm, with Episode One taped largely in sequence. For the mine scenes, star filters accentuated the atmosphere, with dry ice smoke and green lighting also used; a yellow CSO flat was erected at the end of one set, and was also used to inlay a moving roller caption behind the lift cage giving it the appearance of descending. The green death itself was achieved using Scotchlite powder on latex make-up; the powder reflected a green front axial projection light fitted to one of the cameras, causing the glow. The Doctor's lab set was reused from *The Three Doctors*, and Manning had a costume change mid-recording. The usual roll-back-and-mix effect was used for the TARDIS' departure and arrival, and Pertwee had a costume change from his torn green jacket into his

black and red outfit for the rest of the serial.

The Metebelis III sequences were enhanced with a blue hue added by a colour synthesiser and stock film of a snake. After this, the pithead office scenes were recorded. Due to the non-availability at short notice of Mitzi Mackenzie, the scene in which Jo learnt of

Connections: Nancy with the laughing face

Cliff's quip about his colleague derives from the 1942 song *Nancy (with the Laughing*

Face) written by Phil Silvers and Jimmy van Heusen.



Cliff's identity was re-written. Originally, after Jo asking whose idea Wholeweal was, Cliff says that he can't stand the sight of the Professor: "He can be pretty repulsive at times, you know. Spouts a lot of 'love thy neighbour' guff and then doesn't even notice the people under his feet... bites his fingernails – he's apt to make a sort of slurping noise when he's eating – and sometimes he just forgets to have a bath..." Jo defends Jones, arguing that he is dedicated to saving the world; Cliff tells her not to make him a saint. Jo says "Clifford Jones is just about the most human human being alive today! I think you're quite horrible." Nancy enters and meets Jo, referring to Cliff by name. Realising she has been tricked, a furious Jo storms out to the mine.

Cue Dai Evans

The scenes of Dai descending into the mine were taped out of sequence, and a production member's arm appears in vision, clearly giving Evans his cue to use the mine phone. Before the 7.30pm to 10pm recording of Episode Two on Tuesday 3, a photocall was held on the Wholeweal and Global sets; unlike



Episode One, the remaining sessions were recorded in set order. Brief scenes in Elgin's small office and the Wholeweal Corridor were done first, followed by scenes in the Director's office; for this, a yellow CSO screen was used to show the BOSS' voice – an oscilloscope modulated by Dearth's voice, an idea of Briant's – and a blue CSO multifeed was used to blend this with the film of the Doctor in the compound. Dearth also performed the electronic security voice. The engine room and pithead office scenes were shot next, with pauses to set up explosions as the Doctor jammed the flywheel; four feet of silent 16mm film showing a mine lift in operation had been provided by the NCB. To save erecting the set again and re-hiring Thomas, the pithead office scene for Episode Three was taped, after which the cameras moved to the coalmine and cave. Again, CSO was used extensively to combine the shot of Jo with the model maggot tunnel; the maggots advancing on her were rod puppets on a raised set.

Rehearsals recommenced on Thursday 5 April. Joining the cast were Richard Beale and Brian Justice as the minister of ecology and Yates' guard respectively; Beale had worked on the show on *The Ark* [1966 – see

Volume 7], *The Gunfighters* [1966 – see Volume 7] (on which he had become good friends with Briant) and *The Macra Terror* [1967 – see Volume 10], while Justice – an extra since *Spearhead from Space* – had been cast by Briant as Wilson in *The Sea Devils*. Episode Three lost an exchange in which the Doctor tells Jo that he always knows which way is north: "Like a homing pigeon".

Episode Three was recorded from 8pm on Monday 16 April in TC3; the coal mine scenes were done first, with CSO used for the coal truck moving through the model maggot set (a scene which Letts found disappointing). Scenes in the Global Chemicals corridor and pump room were recorded next, with CSO for the screen showing the pipe interior and the inspection hatch, before Fell's death fall was done. Sequences in the Director's office were intercut with those in the Cabinet Room at No 10; Fell's point-of-view shots were reversed reflections off a rippled sheet of mirrorlon. Pertwee, Manning and Courtney changed costumes for the later Wholeweal scenes; Courtney was allowed to smoke one of his own cheroots and ad-lib about once being stationed in Aldgate. For the maggot that advanced on Jo, a rod puppet was inlaid with CSO, and point-of-view shots of Manning's back were taped. The final planned shots were the fibreglass egg hatching with a glove puppet inside, and the maggot moving across the lab floor.

Most of the non-speaking supporting artistes employed to play the members of

Connections: Solve this!

► The Doctor poses BOSS an impossible conundrum: "If I were to tell you that the next thing I say will be true, but that the last thing I said was a lie, would you believe me?" This is a classical philosophical concept known as the 'Liar Paradox'.

As easy as...

► To help him resist BOSS' mind control, the Doctor recites pi, the mathematical constant which denotes the ratio of the circumference of a circle to its diameter.



Connections: Oops!

► Episode Five introduces the concept of 'serendipity' – a happy discovery caused by accident, coined by English novelist Horace Walpole from the Indian story *The Three Princes of Serendip*.



the Wholeweal community were hired from the APP Agency. The only exception was Jessica Stanley-Clark (now known as Jekka McVicar) who played Jessie the flautist. A real flautist, Stanley-Clark had played with the prog-rock band, Marsupilami. She was spotted by Barry Letts who invited her to appear in *The Green Death* in which she played one of

her own compositions.

On Tuesday 17 from 7.30pm, Episode Four was recorded – starting with the living room scenes; without her spectacles, Manning was unable to see the rug where the maggot was being placed by inlay, and so found it difficult to react. CSO was used for the shot of the maggot attacking Hinks, after which Howard grappled with a puppet. With these scenes complete, Manning changed costumes, while recording of the first part of the episode in sequence took place through to the explosion of the mine, after which other scenes in the Director's office were done. Having picked up the scenes in Cliff's lab,

Below and opposite:
Doctor of disguise!



the rest of the episode was recorded, apart from the corridor/pump room scenes and those in the computer room; the wall calendar in Yates' office gave the date as Monday 28 April. Later scenes saw Pertwee in his disguise as the milkman and the cleaning lady; Franklin ad-libbed the line "I like your handbag". Finally, a CSO shot of Jo on the slag heap was recorded.

Goodbye Jo, hello Sarah

The last two episodes entered rehearsals on Wednesday 18; Elisabeth Sladen, who had been selected as Manning's replacement, met Pertwee during rehearsals. Letts and Dicks were also kept busy with the start of production on their adult drama series, *Moonbase 3*, made during the summer break on *Doctor Who*. The final recordings for *The Green Death* were advanced by one day. The day before recording, however, Adams was taken ill with peritonitis and rushed to Middlesex Hospital for an emergency operation. Fortunately, he only appeared in two scenes of Episode Five, and so Elgin was rewritten as another Global employee, Mr James, played at short notice by Roy Skelton; Skelton had worked on the series since *The Ark* and had been in Briant's *Colony in Space* and the script was hurriedly couriered over to him.

Originally, the final recording session for *The Green Death* had been booked for TC1 on Monday 30 April and Tuesday 1 May, but this was changed by the BBC's planning department at a late stage, substituting the studio and bringing forward the session by a day. The change of date meant that the cast and crew no longer had a day off between rehearsals and recording. Episode Five was recorded in TC3 on Sunday 29 April from 7.30pm, starting with all the lift area and computer room scenes for

Episode Four. This set incorporated a large circular CSO 'BOSS voice' screen, and was largely made from set elements made by Century 21 Props for the series *UFO*. For the Doctor's interrogation scene, a halo effect was superimposed around Pertwee's head. The remaining Global scenes were taped in the empty office, corridor and director's office; here, the effect of the crystal on James used a superimposed blue light and then colour distortion using the colour synthesiser. The Wholeweal scenes were done next, with the scenes in Cliff's bedroom seeing a different method of achieving the infection used on Bevan – a thin application of glycine and Scotchlite paste was used on the actor's neck. The FAP make-up was then removed while scenes in the Wholeweal corridor and Cliff's lab were taped. Next came the cave area – a raised set, partly constructed from a rock wall originally made for the preceding *Planet of the Daleks*, beneath which the visual effects team could manipulate the maggots, and were trampled on by Levene's feet. Finally, the CSO sequences for insertion into the location filming were done, using colour slide backgrounds and a wind machine; for the scene of Bessie driving through the slag heaps, a model turntable of live maggots was inlaid behind the vehicle. At the end of the evening, the shot of the maggot crossing the lab in Episode Three was re-recorded.

Production concluded with the recording of Episode Six on Monday 30 April from 7.30pm. The Wholeweal scenes were recorded first, including the party scene at the end; the guests included all the extras out of costume and also some studio visitors, with Manning having changed outfits for her emotional goodbye scene. For the party music, 55 seconds of *It'll Never Be Me* was played in from the 1969 De Wolfe LP *Even More Electric Banana* (DW/LP 3123); it was composed by Dick



Connections: Mad music

➤ BOSS likes his classical music! At various points in the story he either hums, sings or makes reference to work by Richard Wagner (whose work was influenced by Nietzsche's 'Superman' concept); the *1812 Overture* by Tchaikovsky; Beethoven's *Symphony No 9* and *Symphony No 5*; Chopin's *Funeral March*; and the opening allegro from Bach's *Brandenburg Concerto No 3* in G major (to which BOSS sings the word "connect").



Above:
The maggots strike back for a *Radio Times* photoshoot.

Taylor, John Povey, Phil May and Wally Walter who formed Electric Banana (also known as The Pretty Things). After this, the Global Chemicals scenes were taped in the computer room, with Dearth humming the *Funeral March* composed by Edward Purcell in 1695 and singing 'connect'

to the tune of Johann Sebastian Bach's *Brandenburg Concerto No 3 in G*. Willis mimed to some of Dearth's lines, and the colour synthesiser was used for BOSS' demise. The final sequences recorded were on the maggot area, again using CSO for the fly attacking Bessie. It seems that the closing credits for all six episodes were

recorded together, very rapidly since the film was run in reverse for Episodes Two, Five and Six, appearing upside down. McKenzie was still billed on Episode One, and Justice's credit on Episode Four read 'Yate's [sic] Guard'.

This final recording was a very emotional one for a team that had been together for three years, but the tearful Manning had thoroughly enjoyed her swansong. Pertwee, too, enjoyed the story, but was sad to be losing his co-star. After a few weeks break, Manning started filming the comedy film *Don't Just Lie There, Say Something!* in late May. She then appeared in *Union Jack (and Bonzo)* in Edinburgh where she and Bevan posed with a maggot for *Radio Times* publicity shots on Arthur's Seat. ■

PRODUCTION

Mon 12 Mar 73 Troed-y-Rhiw Jestyn, Deri, Mid-Glam (Farm Road; Road; Wholeweal); Ogilvie Colliery, Deri, Mid-Glam (Mine)
Tue 13 Mar 73 Ogilvie Colliery, Deri, Mid-Glam (Mine); Colliery Quarry, Deri, Mid-Glam (Metebelis)
Wed 14–Thu 15 Mar 73 Ogilvie Colliery (Slag Areas)
Fri 16 Mar 73 RCA Factory, Bryn-Mawr,

Powys (Factory)
Sat 17 Mar 73 Ealing Studios (model sequences)
Mon 19 Mar 73 RCA Factory (Garage Area; Gas Area; Open Area)
Tue 20 Mar 73 RCA Factory (Loading Bay; Roof)
Mon 2 Apr 73 Television Centre: Studio 3 (Episode One)
Tue 3 Apr 73 Television Centre:

Studio 3 (Episode Two; Pithead Office for Episode Three)
Mon 16 Apr 73 Television Centre: Studio 3 (Episode Three)
Tue 17 Apr 73 Television Centre: Studio 3 (Episode Four)
Sun 29 Apr 73 Television Centre: Studio 3 (Episode Five; Computer Room for Episode Four)
Mon 30 Apr 73 Television Centre: Studio 3 (Episode Six)

Post-production

Episode One of *The Green Death* was heavily edited when assembled on Thursday 3 May. The first cut was the end of the engine room scene where Cliff examines Hughes; originally Elgin entered to say that he has called the police who will go and inform Hughes' old auntie. Dai protests that he should go, but Elgin says that the company do not want it known how Hughes died, and two Global guards advance on Dai. "You see," says Cliff to Dai, "Do you think they'll ever let you live the way you want to?" A scene in the Director's office was removed; Stevens tells the Brigadier that security is the main consideration, and introduces Public Relations Officer Mark Elgin who says that the minister has imposed a D-notice on the death. The Brigadier does not understand why the mine accident affects Global, and Stevens says the whole valley is now their concern. A scene in Cliff's lab was removed after Cliff had broken the ice; Jo chats to him explaining how she felt she ought to come and help fight Global, but fears that she might be a crank. Cliff tells her that she isn't; "The world's going wrong. Every night millions of people go to sleep hungry. And those of us who do have enough food are starved of everything else a man needs to live like a man. We're trying to find out how to live an alternative that's a real one – an alternative technology if you like. We want to be human beings again – not robot slaves of the machine or 'balance of payments' or whatever. We don't know it all, not yet, but what we do know is that Global Chemicals' way is wrong, wrong,

wrong. And because we try to stop them, we're called cranks! Cranks!" The start of the next scene in Stevens' office was also cut; Elgin explains to the Brigadier that Hughes was down the closed mine making a monthly inspection.

Fell to the cutting room floor

Episode Two's reprise did not retain the Doctor's close-up from Episode One. The start of a scene in Stevens' office was cut: Stevens summons Fell on the intercom, explaining to the Brigadier that Ralph Fell is their chief scientific and technical officer. A short pit head office scene of the Doctor and Cliff planning how to get the lift operating again was removed. Some short inserts of Bert and Jo in the mine tunnels were also cut. Episode Three was edited on Monday 7 May, and Episode Four again lacked the

Below:
Jo and Cliff:
cut short.





Above: "I hope you're not cutting any of my scenes, Barry."

last shot of the reprise. The end of the lab scene in which the Doctor heard the mine was to be blown up was cut. Other trims included Stevens introducing Yates to "our troublesome friend the Doctor" and CSO shots of Jo on the maggot heap at the end of the episode. Episode Five was edited on Sunday 13; the reprise was shortened and had extra sound effects and music added, while the end of a scene of the Doctor in the empty office lost the Doctor's attempt to use his sonic screwdriver on the lock. Episode Six, edited on Friday 18, had the closing credits slowly fade in over the silhouette shot, with a quieter dub of the closing theme.

The incidental music was composed by Dudley Simpson, commissioned on Wednesday 7 February. Briant asked particularly for guitar music – like John Denver's – for the Wholeweal scenes during Episodes One, Three and Four. Five musicians were used to record the 41-minute score. The music for the first two episodes was recorded at Lime Grove on Wednesday 9 May, the next two on Friday 18, and the final two on Wednesday 30; each 2.30pm to 5.30pm session was followed by two days at the Radiophonic Workshop. The special sound effects for the serial had been assembled by Dick Mills at the Workshop since February. ■

Publicity

- ▶ The serial's Drama Early Warning Synopsis indicated that Llanfairfach was near the South Wales coast and that Global Chemicals' main research project was field trials of a new method of 'cracking' crude oil, although the site also houses a giant computer dealing with world-wide company operations; with the trials a success, the government allocates money for a full-scale refinery to GC. Jones was a 'wild-eyed, wild-haired boffin of about 30' who advocated a new way of life 'superior in quality to the usual twentieth-century gruntch yek and oetch'; he had campaigned for two years against GC and now his community was directly threatened. The company computer develops a will of its own, and takes over the minds of the employees.
- ▶ Frank Bellamy artwork accompanied the listing in *Radio Times*.
- ▶ Jon Pertwee made a public appearance at Beaulieu on Sunday 27 May and was filmed by a BBC news team taking part in a traction engine rally; the following day he hosted BBC1's *Disney Time* programme which he had filmed in Stockholm a couple of weeks earlier.
- ▶ Katy Manning appeared on *Nationwide* on Friday 22 June, discussing her departure from the series while plugging her new 10-part series on alternative lifestyles, *Serendipity*, which was to début in September; she also

featured on *A View from Richard Baker* the following morning on Radio 4. On Saturday 23 June, Jon Pertwee joined a BBC 'goon' Dalek at the Trinity United Reform Church fete in Heigham in Norfolk.

Above: Frank Bellamy's *Radio Times* listings illustrations.



Broadcast

▶ In most regions, *The Green Death* ran against *The Julie Andrews Hour* for Episode One, against *The Mike and Bernie Show* for Episodes Two and Three, with *The Rolf Harris Show* generally networked opposite the last three episodes; ATV broadcast *Bonanza*, while Yorkshire opted for *The Persuaders!* or *The Man from U.N.C.L.E.* films. *The Green Death* was the lowest rated serial of the 1972/3 series. Letts expected to receive angry letters from the public about the serial's politics, but none arrived. The only complaints were about Pertwee's mispronunciation of 'chitinous' in Episode Four – 'Dear Barry Letts, The reason I'm writin', is how to say "kitin"' Letts had incorrectly advised Pertwee to pronounce the word with the softer 'ch' sound.

Below:

Some viewers were moved to tears by the departure of the much-loved Jo Grant.



▶ On Wednesday 6 June at the BBC Programme Review Board Meeting, head of music John Culshaw felt Episode Three was "another excellent episode"; the following week the maggots effects were "warmly commended" and also generally praised in Episode Five. For the final episode, head of further education John Cain noted that Jo's departure had moved his family to tears,

▶ The edition of *Radio Times* for 23-29 June carried a letter of complaint from 10-year-old Christian Carter of Cumberland who felt it was 'criminal' to shatter the illusion of Pertwee as the Doctor by having him present *Disney Time*.

▶ On Monday 25 June though, the BBC did receive a more formal complaint when it was contacted by the sales manager of Gamlen Chemical Company in Uxbridge, the UK subsidiary of a Californian multi-national, alleging that there were 'amusing comparisons' between Gamlen and Global Chemicals. In particular, they felt that their own 'G' company logo was almost identical to the one used for Global Chemicals which, they claimed, had caused them 'some slight embarrassment'. They asked the BBC to make it clear that Gamlen was a reputable worldwide company and was in no way connected with the fictitious Global Chemicals. An official response



Left:
Global
Chemicals:
not to be
confused with
any reputable
business
ventures.

was issued by the BBC two days later saying, 'As you are no doubt aware, the *Dr Who* series does not attempt to portray reality. It is a science-fiction series which owes its existence to the fantastic situations created involving time travel, visits to other worlds, battles with Daleks and other monsters etc. Anyone watching the programme would realise that any organisation depicted was part of this fantasy and did not relate in any way to reality.' The BBC refused to acknowledge that Gamlen's reputation could have been damaged by any perceived connection with the fictional Global Chemicals. They also disagreed that there was any similarity between the two company logos.

- ▶ The loss of Katy Manning was mourned by Miss BA Lovett of Hornchurch in *Radio Times* for 14-20 July 1973, with Letts replying that he too was saddened by her departure.

- ▶ A compilation of *The Green Death* was very successful the following Christmas; over 10 million tuned in. However, Briant was unhappy with the editing of the serial and asked for his name to be removed. The *Radio Times* billing used one of the publicity shots of Manning and Bevan with an inset of Pertwee. John Stirling reviewed the omnibus edition in *Television Today* on Thursday 3 January 1974, but seemed unaware that this was an edited compilation.

- ▶ *The Green Death* was purchased for broadcast in Australia in November 1973, but the serial was rated 'A' and not broadcast; after being resubmitted in May 1978, it was passed as 'G' after the shot of the dead Fell had been removed from Episode Three. Canada purchased the serial in 1977, while New Zealand screened it early in 1979. Sold to the USA in the early 1980s, *The Green Death* was also syndicated as a 144-minute TV movie.

THE GREEN DEATH

STORY 69



Above:

"Jo! Jo? Come back, you're needed for some repeat screenings."

► UK Gold broadcast the serial episodically in July 1993, and then it subsequently ran as one or two part compilations as well as airing on BBC Prime from 1996, while the Horror Channel screened it from May 2014. In 1993, it was selected to be repeated on BBC2, heralded by a specially recorded message from Nicholas Courtney as the

Brigadier which viewers could hear if they phoned a special number given at the end of the UNIT Recruitment Film shown on Friday 17 December 1993.

► BBC Four repeated the serial in three double-bills as part of *1973 Week* at 7.10pm on Monday 3, Tuesday 4 and Wednesday 5 April 2006.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Episode One	Saturday 19 May 1973	5.50pm - 6.15pm	BBC1	25'55"	9.2M (18th)	-
Episode Two	Saturday 26 May 1973	5.50pm - 6.15pm	BBC1	25'55"	7.2M (38th)	-
Episode Three	Saturday 2 June 1973	5.50pm - 6.15pm	BBC1	25'12"	7.8M (29th)	-
Episode Four	Saturday 9 June 1973	5.50pm - 6.15pm	BBC1	25'47"	6.8M (32nd)	-
Episode Five	Saturday 16 June 1973	5.50pm - 6.15pm	BBC1	25'20"	8.3M (15th)	-
Episode Six	Saturday 23 June 1973	5.50pm - 6.15pm	BBC1	26'06"	7.0M (30th)	-

REPEAT TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Compilation	Thursday 27 December 1973	4.00pm - 5.30pm	BBC1	89'58"	10.4M (44th)	-
Episode One	Sunday 2 January 1994	12.00pm - 12.25pm	BBC2	25'57"	1.3M (-)	-
Episode Two	Sunday 9 January 1994	12.00pm - 12.25pm	BBC2	25'56"	1.1M (-)	-
Episode Three	Sunday 16 January 1994	12.00pm - 12.25pm	BBC2	25'12"	0.8M (-)	-
Episode Four	Sunday 23 January 1994	12.00pm - 12.25pm	BBC2	25'49"	1.1M (-)	-
Episode Five	Sunday 30 January 1994	12.00pm - 12.25pm	BBC2	25'21"	1.3M (-)	-
Episode Six	Sunday 6 February 1994	12.00pm - 12.25pm	BBC2	26'04"	1.3M (-)	-

Merchandise

Working from Sloman's scripts, Malcolm Hulke wrote *Doctor Who and the Green Death* – published in paperback by Target and hardback by Allan Wingate in August 1975, with cover art by Peter Brookes and illustrations by Alan Willow. A new cover by Alun Hood



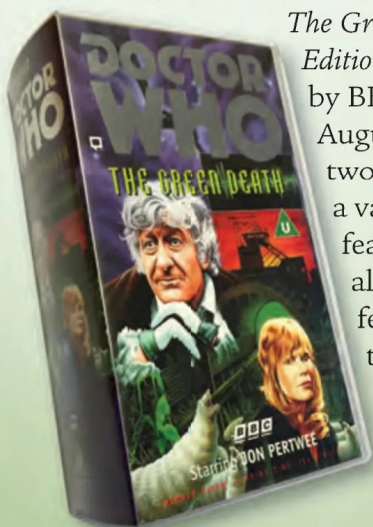
was used on the April 1981 reprint – latterly numbered Book 29 in the Target Library.

In September 2008 an unabridged version of this story, read by Katy Manning, was released on CD by BBC Audio.

The Green Death was first released on a double-tape VHS by BBC Worldwide in October 1996. Some of the covers for this release omitted the foil-stamped *Doctor Who* logo. The serial was then released as a

single DVD in May 2004, and was later included as part of the *The Third Doctor Box Set*, exclusive to Amazon in 2006.

The Green Death Special Edition was later released by BBC Worldwide in August 2013. This two-disc set contained a variety of special features, including all those that were featured on the original DVD release:



- ▶ **Commentary** with actress Katy Manning (Jo Grant), producer Barry Letts and script editor Terrance Dicks
- ▶ **Bonus commentary** with actors Richard Franklin (Captain Yates) and Mitzi McKenzie (Nancy), moderated by Toby Hadoke (Episodes Three-Five); and with actress Katy Manning and writer Russell T Davies (Episode Six)
- ▶ **The One with the Maggots** – cast and crew look back at the making of this story
- ▶ **Global Conspiracy?** – a spoof investigative report looks at the strange happenings in the village of Llanfairfach
- ▶ **Visual Effects** – an interview with the story's visual effects designer, Colin Mapson
- ▶ **Interviews** with Robert Sloman and Stewart Bevan
- ▶ **Wales Today** – two pieces from the BBC Wales news programme: a mute 1973 film insert from the filming of *The Green Death*, and a 1994 item with Jon Pertwee opening the new country park that was built on the site of the colliery used in the story
- ▶ **What Katy Did Next** – a look at *Serendipity*, the TV series that Katy Manning presented after leaving *Doctor Who*
- ▶ **The Sarah Jane Adventures - Death of the Doctor** – this two-part story from 2010 sees Katy Manning reprising her role as Jo Grant and a guest appearance by Matt Smith as the Eleventh Doctor. Optional commentary with actress Katy Manning and series creator Russell T Davies.
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Programme subtitles**
- ▶ **Production information subtitles**
- ▶ **Photo gallery**
- ▶ **Easter Eggs**
- ▶ **Coming soon trailer**



Above:
The UK DVD covers for *The Green Death*.

Left:
Target book covers.

Below left:
The 1996 VHS release of the story.



Above:
A *Green Death* stamp cover signed by the cast.

Above right:
One of the jigsaws to feature an image from the story.

Right:
The Figurine Collection's beautifully crafted Third Doctor.

The Green Death was also released as *Doctor Who – DVD Files #48*, published by GE Fabbri in November 2010.

'The Brigadier' stamp cover was issued by The Stamp Centre in November 2001. This cover, featuring the Dalek stamp, showed a collage of images from *The Green Death*. They were signed by Nicholas Courtney and limited to 500 covers. Later, *The Green Death Reunion* stamp cover



was issued in July 2005. Copies signed by Nicholas Courtney, Stewart Bevan and Richard Franklin were available for £29.95.

A set of four Whitman *Dr Who Jigsaws* went on sale in 1973. Two of the 125 piece puzzles displayed images of the Third Doctor at a desk, and the Third Doctor holding a mushroom – both from *The Green Death*). The jigsaws cost 35p each.

A figurine of the Third Doctor from the *The Green Death* was part of Eaglemoss' *Doctor Who Figurine Collection #47* in June 2015. ■



Cast and credits

CAST

Jon Pertwee Dr Who
with
Katy Manning Jo Grant
Nicholas Courtney Brigadier Lethbridge-Stewart
Jerome Willis Stevens
Stewart Bevan Clifford Jones
Tony Adams Elgin [1-4]
John Rolfe Fell [2-3]
Ben Howard Hinks [1-4]
Roy Skelton James [5]
Richard Franklin Captain Yates [4-6]
John Levene Sergeant Benton [4-6]
Mostyn Evans Dai Evans [1-2]
Talfryn Thomas Dave [1-3]
Roy Evans Bert [1-2]
John Dearth Boss' voice [2-6]
Mitzi McKenzie Nancy [1,3-6] ¹
Richard Beale Minister of Ecology [3]
Ray Handy Milkman [1,4]
Jean Burgess Cleaner [4]
John Scott Martin Hughes [1]
Brian Justice Yate's Guard [sic] [4]
Terry Walsh Security Guard [4] ²

¹ Credited on Episode One but does not appear

² Also featured in Episode One, Two and Six; credited as Guard in Radio Times for Episode Two with Billie Horrigan and Alan Chuntz

UNCREDITED

Roger Mundy, Laurie Boyton, Mansel Wilks, Geoffrey Morgan, Michael Cunningham Guards
David Braddick, John Jeffries, Wayne Warlow, Roger Mundy, Laurie Boyton, Frank Darroch, Mansel Wilks, Rendle Morris, Gordon Cecil, Michael Cunningham Male Villagers
Vincent Gardener, Geoffrey Morgan Male Wholewealers
Jill Alexandra, Tricia Selby Female Wholewealers
Dennis Plenty, Leslie Bates, Steve Ismay, Pat Gorman Security Guards
Sonny Willis, Reg Cranfield Villagers
Frank Seton, David Waterman Miners

John Dearth UNIT Radio Voice
Terry Walsh Stunt Double for Dr Who
John Dearth Mechanical Voice
Billie Horrigan, Alan Chuntz Stuntmen/Security Guards
Evan Ross Cabinet Minister
Brychan Powell Prime Minister (Sir Jeremy)
Jean Channon Lotus Position Girl (Hilda)
Ken Halliwell Sculptor
Keith Norrish Long-Haired Boy
Alison Daumler Hippy Girl
Robert Birmingham Hippy Boy
Jessica Stanley-Clarke Flautist (Jessie)
Edward Wyman, Roger Knott, Roger Chapple, John Cadwalader, Bill Baker, Peter McGowan, David Braddick, John Jeffries, Leslie Bates, David Billa UNIT Soldiers (inc Dicks, Stevens, Betts, Reed)
Terry Walsh Stunt Double for Captain Yates
Lyn Melley Wholeweal Girl
Pat Gorman Wholeweal Man.

CREDITS

Written by Robert Sloman
Fight Arranger: Terry Walsh [2]
Title Music by Ron Grainer and BBC Radiophonic Workshop
Incidental Music by Dudley Simpson
Special Sound: Dick Mills
Film Cameramen: Bill Matthews ³, Ken Lowe ³
Film Sound: Simon Wilson ³
Film Editor: Alastair Mackay ³
Visual Effects Designer: Ron Oates ³ [with Colin Mapson and Richard Conway, uncredited]
Costume Designer: Barbara Kidd ³
Make-up: Ann Rayment ³
Studio Lighting: Mike Jefferies ³
Studio Sound: Richard Chubb ³
Script Editor: Terrance Dicks
Designer: John Burrowes
Producer: Barry Letts
Directed by Michael Briant
BBC © 1973

³ Credited on Episodes One and Six

Profile

ROY SKELTON

James

The definitive Dalek voice throughout the 1970s and 1980s, Roy William Skelton was born 20 July 1931 in Nottingham. When the family sweet shop folded, his mother became a housekeeper and his father worked at the local Raleigh bike factory. Roy left school at 14 and, via a theatre company run by Meadows Boys' Club, he joined the Association of Boys' Clubs Travelling Theatre.

At his parents' insistence he find a trade, he studied textiles, but when called up for National Service in the RAF he ran a theatre club there. RAF fencing lessons helped win him a scholarship to Bristol's Old Vic Theatre School.

On graduating, he became assistant stage manager at Oldham Coliseum rep for six months, before returning to act at Bristol

Below:

Roy Skelton: a last-minute replacement in *The Green Death*.



Old Vic rep 1951-4 in *Macbeth*, *Crime and Punishment*, *Christmas in King Street* and *The Merry Gentleman*.

A capable singer who could play piano, clarinet and saxophone, he appeared in West End stage shows including *Wild Thyme* (1955), *Oh! My Papa!* (1956/7) and *Chrysanthemum* (1958/9).

After doing funny voices while rehearsing for a TV role as Lampwick in *Pinocchio*, Skelton joined Gordon Murray's BBC Puppet Theatre. Added to the cast of *Toytown* in September 1956, chiefly to voice grumpy Mr Growser, he was soon also voicing Sausage the sausage dog in *Picture Book* (1956-63). He joined fairy tale saga *Rubovia* (1958-63), returning for six new episodes in 1976.

When the Children's Department temporarily closed in 1963, Puppet Theatre senior member Peter Hawkins voiced some robot-like aliens on a new Saturday afternoon show called *Doctor Who*.

Meantime, Skelton found voice work in commercials and industrial films and took on-screen TV parts in *Detective* (1964), *Quick Before they Catch Us* (1966), *Softly, Softly* (1968), *Fraud Squad* (1969), *Ivanhoe*



(1970) and *The Last of the Mohicans* (1971). Bit parts in British films would include *Night After Night After Night* (1969), *There's a Girl in My Soup* (1970) and *Frenzy* (1972).

It was almost certainly old colleague Peter Hawkins who introduced Skelton to the *Doctor Who* team. Skelton's first *Doctor Who* voice credit came with *The Ark* [1966 – see Volume 7] playing Monoid 1.

Hawkins and Skelton were reunited for *The Tenth Planet* [1966 – see Volume 8], with Skelton devising a singsong voice for Cyberman leader Krail. He voiced the Cybermen again in *The Wheel in Space* [1968 – see Volume 12]. Skelton also helped voice Skaro's metal meanies, assisting Hawkins in *The Evil of the Daleks* [1967 – see Volume 10].

His skills gaining attention, Skelton provided robot voices for an episode of *Out of the Unknown* called *The Prophet* (1967).

After supplying a prosaic computer voice for *The Ice Warriors* [1967 – see Volume 11], for *The Krotons* [1968/9 – see Volume 13] he subversively gave the monsters Afrikaaner accents at a time when South Africa's apartheid system was becoming a contentious issue.

On-screen *Doctor Who* appearances included Norton in *Colony in Space* [1971 – see Volume 17], while James in *The Green Death* was a walk on, required after actor Tony Adams fell ill. He also played the invisible Wester in *Planet of the Daleks* [1973 – see page 6].

Skelton also donned monster costumes for two Tom Baker stories, as Kraal Marshall Chedaki in *The Android Invasion* [1975 – see Volume 24] and King Rokon in *The Hand of Fear* [1976 – see Volume 25].

Planet of the Daleks marked Skelton's return to Dalek voices, providing more in *Genesis of the Daleks* [1975 – see Volume 23], *Destiny of the Daleks* [1979 – see Volume 30], *The Five Doctors* [1983 – see Volume 37], *Revelation of the Daleks* [1985 – see Volume 41] and *Remembrance of the Daleks* [1988 – see Volume 44] as well as Comic Relief spoof *The Curse of Fatal Death* (1999).

Despite his Dalek voicework, Skelton's legacy was ITV's pre-school programme *Rainbow* (1972-92), where he developed puppet characters Zippy and George. Peter Hawkins had voiced Zippy in a pilot programme and presumably introduced his friend as a possible replacement. Badly behaved Zippy, with his huge mouth that could be zipped shut whenever he got too unruly, became a TV icon. Skelton also wrote over 100 episodes of *Rainbow* and two episodes of offshoot sitcom *Take a Chance* (1981).

After *Rainbow*'s cancellation, Skelton reprised Zippy and George in nostalgic adverts, pop records and TV appearances including *Ashes to Ashes* (2008) and *Harry Hill's TV Burp* (2008).

Later parts for Skelton included the Mock Turtle in Barry Letts' *Alice in Wonderland* (1986) and roles in *The Bill* (1989, 1995, 1996 and 1998).

After a stroke, Skelton died of pneumonia in Brighton, on 8 June 2011. ■

Left:

An earlier on-screen appearance – in *Colony in Space* – following a number of vocal performances.

1973/4 series

Right:

The Doctor sows the seeds of his own fate in *The Green Death*.

To 'break bad' is to raise hell, to be belligerent and challenge authority. The Third Doctor does the latter two on a regular basis, and in his final series the hell he eventually raises is one of his own making. And in facing his own greatest fear, he ultimately finds redemption.

"The old man must die, and the new man will discover to his inexpressible joy that he has never existed," says the mercurial Cho-Je, helpfully synthesising the themes of Buddhism and Time Lord metamorphosis which characterise *Planet of the Spiders* [1974 – see Volume 21], the swansong of Jon Pertwee's Doctor. For the first time in the show's 11-year history, the departure of the leading man seems like a culmination of a series of threads from earlier in his era.

Return to Metebelis III

Planet of the Spiders opens with a letter from Jo Grant, a much-loved companion returning (albeit in name only) to lend a bit of history to

her mentor's oncoming departure. The adventure also takes place partly on Metebelis III, the much-lauded blue planet which the Doctor had briefly visited in the previous year's *The Green Death* [1973 – see page 48]. Having been talked of in glowing terms it had turned out to be a violent habitat of silent comedy jeopardy,



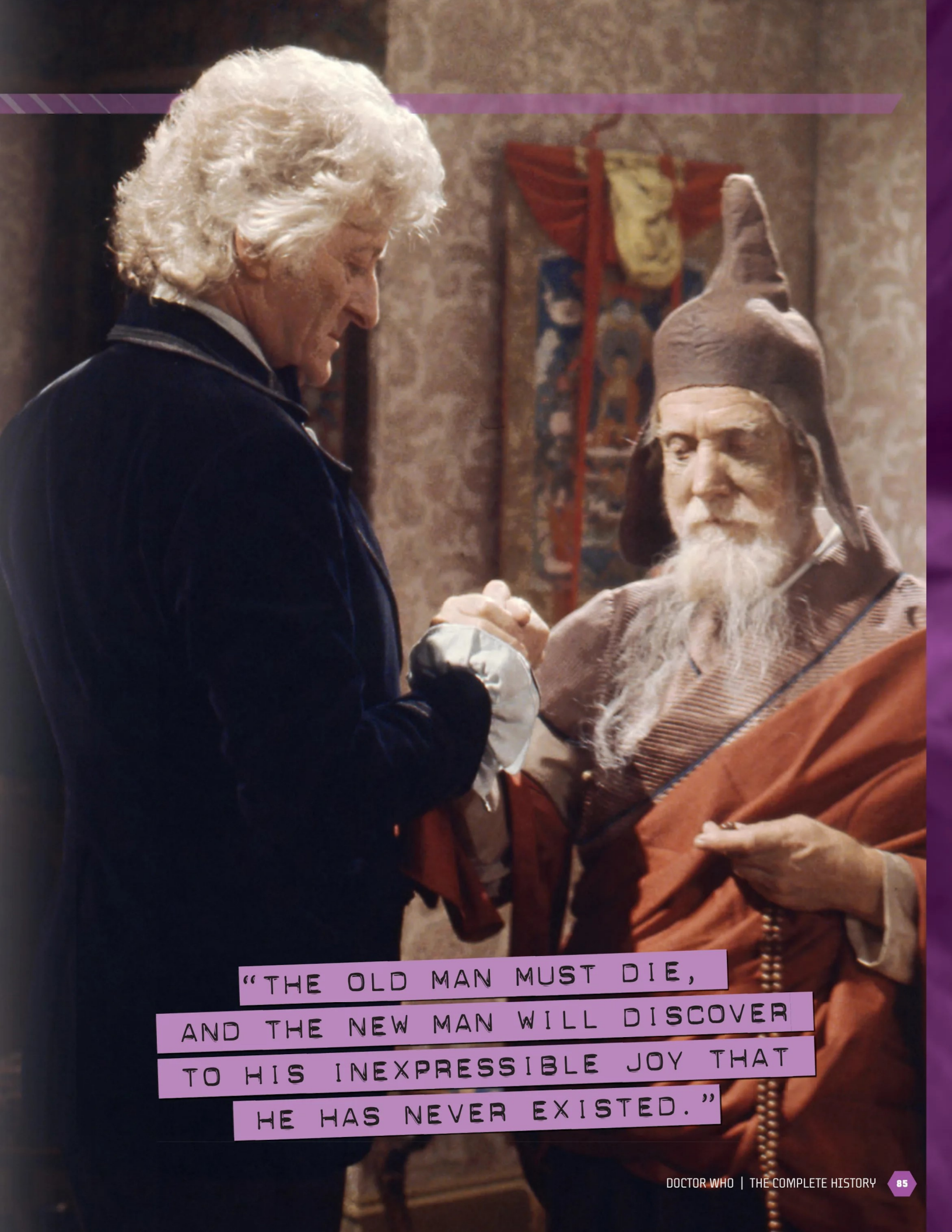
replete with hurled spears, lethal tentacles and swooping bird monsters. This time around the Doctor gets a lengthier stay and finds the peril has increased to a level where it also includes a megalomaniac spider. Jo's departure had been a memorably emotional kick: the fledgling had flown the coop the previous year, but this time around the Doctor's chickens were coming home to roost.

Patrick Troughton's exit as the Second Doctor may have heralded a seismic shift in the programme's mythos (the Doctor's origins were no longer a mystery thanks to the introduction of the Time Lords), but none of the revelations it unleashed had been seeded in earlier stories: everything that happened in the Second Doctor's final adventure, *The War Games* [1969 – Volume 14], did so within the vacuum of that particular adventure. In contrast, the impact of the Third Doctor's regeneration is much more personal and rooted in the themes and character development that had been instigated by producer Barry Letts.

The Third Doctor – often rude, brusque and prone to vanity – is obliged to confront his own failings and purge his

1973/4 Series

- ▶ *The Time Warrior*
- ▶ *Invasion of the Dinosaurs* (see Volume 21)
- ▶ *Death to the Daleks* (see Volume 21)
- ▶ *The Monster of Peladon* (see Volume 21)
- ▶ *Planet of the Spiders* (see Volume 21)



"THE OLD MAN MUST DIE,
AND THE NEW MAN WILL DISCOVER
TO HIS INEXPRESSIBLE JOY THAT
HE HAS NEVER EXISTED."



Above:
The Sontarans
make their
début in
Doctor Who.

shortcomings via his regeneration. It is the first time the process is used as much as a dramatic metaphor as it is a method of replacing the show's leading man.

The Third Doctor's journey can be seen as an early example of what would now be called a story arc. Far less prominent in context of the individual stories than such developments would be in the modern era of television, there are nonetheless thematic payoffs and references that reward the regular viewer. It all comes together in the final story of the series in which the Doctor atones for his past misdemeanours and sacrifices himself in order to earn redemption.

Barry Letts was quiet about his personal adherence to Buddhism in real life but he was happy for its tenets to run through his storytelling. Individual inner peace aside, though, the producer's political ideology also threads itself through the series, with each story containing several elements that reflect contemporary concerns. *The Time Warrior* [1973/4 – see page 90] was partly inspired by the dubious morality of

the Vietnam War. Linx, the Sontaran from an advanced species, uses the strength and technology at his disposal to arm a local warlord in order to further his own military objectives. It's a caustic comment on interfering with other civilisations and introducing them to superior military might in order to further your own interests.

It would be unfair to suggest that this era is therefore a hotbed of liberal preaching though. Indeed it is well meaning do-gooders who prove to be the architects of the *Invasion of the Dinosaurs* [1974 – see Volume 21]. Though it is fair to say that both Letts and the author of that story, Malcolm Hulke, were of a liberal bent it doesn't mean that they weren't prepared to examine the potential flaws of their own politics. Having had futuristic stories in previous years such as *Colony in Space* [1971 – see Volume 17] and *The Mutants* [1972 – see Volume 18] hint at Earth being an industrial wasteland thanks to chemical pollution, it would have been fair for the careful viewer to assume the 'green' politician Grover in *Invasion of the Dinosaurs* would be the embodiment of the series' morals – a far cry from blinkered politicians like Chinn in *The Claws of Axos* [1971 – see Volume 16] or Walker in *The Sea Devils* [1972 – see Volume 18]. Well, his politics may indeed be those admired by the show's production team, but that doesn't prevent them presenting him as morally dubious. It's a commendably complex and self-reflective approach which prevents any of the political undertones from being smug, one-sided polemic.

No-one could accuse author Terry Nation of a desire to be complex and his *Death to the Daleks* doesn't really pretend to be anything other than escapist entertainment. That said, subtext can be gleaned from Dan Galloway's decision to cosy up to his enemies in order to survive,

only to have a change of heart and redeem himself by becoming a suicide bomber. It may resonate with the modern viewer in a way not necessarily intended by the author, but it is a handy illustration that one man's freedom fighter is another man's terrorist, and that the programme strives to be more complex than 'goodies vs baddies'.

Industrial action

One doesn't have to stray quite so far from the writer's intention to find political parallels in the next story – the wrangling between the miners and the political class in *The Monster of Peladon* [1974 – see Volume 21] is a reflection of the contemporaneous industrial action by the National Union of Miners. The story is keen not to take sides, with each faction having a reasonable protagonist (Gebek for the miners, Thalira for the rulers) and a psychotic or stubborn counterpart (respectively, zealous miner Ettis and immovable chancellor Ortron). The Doctor gives Thalira a lesson in diplomacy and is amused to observe that both factions forget their differences and stand together when Martian warlord Azaxyr arrives and starts throwing his weight around: political differences disappear when circumstances change.

Planet of the Spiders concerns itself with a higher plane altogether, leaving party politics behind for more existential concerns, but it is clear that these stories are intended to provide more than pure and simple entertainment. It is also very interesting that this self-consciously liberal model is headed by the most establishment and conservative Doctor to date. He may be rude to stupid middle-ranking politicians and pig-headed scientists but he's arrogant, clearly likes hob-nobbing with royalty and can be very patronising to

his young charges: he sounds as if he needs bringing down to earth a bit (after being irradiated by a giant spider).

To contrast this, his companion for his final adventures is deliberately cut from a more progressive cloth. It's interesting to note just how often production teams sought to break the mould of the traditionally subservient companion (enough to render the cliché meaningless to anyone who gives the show more than the scantest scrutiny), but Sarah Jane Smith, introduced in this series, was to become one of the show's most loved characters. In fact, unlike Zoe, Leela and Ace, she screams a fair amount, but as Barry Letts noted from her audition, Elisabeth Sladen manages to combine fear and bravery at the same time which makes her the perfect identification figure for the audience. Most viewers would hope to be brave enough to travel with the Doctor but deep down they would worry that they'd be too terrified.

Sarah starts off plucky and misguided in *The Time Warrior*, taking her denial of time travel to ludicrous proportions when captured by Irongron. Like the Brigadier before her in *The Three Doctors* [1972/3 – see Volume 19], she accepts that she may have been matter-transported geographically but



Left:
Sarah – plucky and misguided – seen here venturing out on to the planet Exxilon.

is totally closed off to the equally impossible notion that she may be in another period of history as well. It's like happily accepting that you're suddenly on Mars but refusing to believe that it's teatime there because you've just had breakfast.

Sarah soon hits her stride though, galvanising the rather wet good-guys to kidnap the Doctor and introducing a bit of spunk and initiative to the castle of Wessex. By the time she is back in her own era, she is using her day job as a newspaper journalist to dig up dirt on Sir Charles Grover, in *Invasion of the Dinosaurs*, proving herself to be a plucky and independent investigator. In *The Monster of Peladon*, she gamely gives Queen Thalira a lesson in gender politics and utters the now famous line in which she declares that "there's nothing 'only' about being a girl".

Of the other regulars, the Brigadier is quite far away from the tough military commander he was originally conceived as and often provides comic relief (as demonstrated by his enthusiastic interest in an exotic dancer in *Planet of the Spiders*). His incorruptible toughness is there when it needs to be though, notably in *Invasion of the Dinosaurs* when he defies General Finch. The ever-loyal Benton goes one

step further by punching said duplicitous senior officer, not long after one of his finest ever moments in which he persuades the Doctor to overpower him in order to secure the Time Lord's escape from unjust imprisonment. The dynamic may be cosy, but cosy is comfortable and both men provide solid support for the Doctor and welcome familiarity to the viewer.

Black sheep

Despite this, and just in case the cosiness is becoming cloying, the UNIT family turns out to have a black sheep. It is typical of the series that Mike Yates' treachery is treated with understanding. He, like so many of Malcolm Hulke's protagonists, does bad things for good reasons. It's a fascinating moral complexity that offsets the low-key way the revelation of his duplicity is dealt with. It just goes to show how individual stories were more of a priority than putting the central characters front and centre: indeed, the twist that Mike is a traitor comes relatively early in the story – we find out that he is in league with Professor Whitaker long before we unearth the truth about one-off characters Grover and General Finch. Their treachery is given far more dramatic weight even if by the time the latter's treachery is revealed, the story has run out of potential turncoats (unless Corporal Bryson has secretly stashed a second Time Scoop in his attic). Yates, having been forced against his will to betray the Doctor in *The Green Death* the series before, has returned to active service with the trauma still clearly unresolved. The Doctor sympathises with his laudable desire for a better world, and having a popular regular character voice the argument of the story's villains prevents us from being entirely dismissive, no matter how naïve his intended methodology proves to be.

Below:
There's nothing
'only' about
being a girl.





Left:

The Doctor is betrayed by one of his allies in *Invasion of the Dinosaurs*.

If the Doctor's human opposition is rarely painted in purely black-and-white terms (even Lupton in *Planet of the Spiders* gets a speech about his unhappiness at work), the monsters too provide rich pickings. Three of *Doctor Who*'s most famous and popular alien races serve as his nemeses this series, with one, the Sontarans, making its début. The lone Commander Linx makes a memorable impact, his practical, military disdain for us humans played dead straight by actor Kevin Lindsay who establishes him as plausible threat. It's no surprise that he returned as a creature from the same race in the following series and cemented the Sontarans as a recurring part of the show's mythos.

From an unfamiliar new monster to a new take on an old one – in a commendable attempt to do something different with the Daleks this year, they lose all the power that makes them so deadly, but none of their accompanying deviousness or callousness. As for the Ice Warriors – having had the twist in *The Curse of Peladon* which saw them on the side of the good guys – it is perhaps no surprise that the sequel found them once again up to their old naughty tricks. With that story being fastidious about continuity by

employing the same director, designer and monster actors, the extra episodes and evil Martians bring some necessary changes.

There's a familiarity of a slightly different kind in *Planet of the Spiders* in order to give it a sense of occasion. Producer Letts writes and directs the swansong, surrounding Jon Pertwee with familiar faces in the guest cast, many of whom had cropped up on various occasions over the previous five years. Touchingly, there's even space for the name Delgado to appear on the credits one final time: the late Master actor Roger's widow, Kismet, lends her voice to one of the Spiders.

And so, as our hero lies on the ground, his life ebbing away as he considers his folly, he is much like *Breaking Bad*'s Walter White, the hero of a TV phenomenon that wouldn't occur for another 40 years. His downfall came in the form of blue crystals, promising him everything, luring him with the promise of giving him what he desired but ultimately leaving him with nothing – his own pride becoming the architect of his demise. Over the course of his journey of self-discovery, he encountered plenty of death, destruction and danger (and a certain amount of humour), but his fate had been sealed the minute he yielded to temptation. ■



THE TIME WARRIOR

➤ STORY 70

Investigating the disappearance of several scientists, the Doctor and journalist Sarah Jane Smith discover they are being abducted through time by the Sontaran warrior Link, who is stranded in medieval England.





Introduction

By the time *The Time Warrior* began its UK broadcast at the end of 1973, *Doctor Who* already had 10 series under its belt. There had been over 50 distinct villains or monsters pitted against our hero. In addition to the three Doctors, numerous actors had been cast as his many companions – playing a selection of orphaned children, young trendsetters and academics.

It's an impressive feat, then, that Robert Holmes created a new alien threat which was strong enough to recur in subsequent decades. It's also interesting that the

Doctor's new companion broke the mould – we are presented with a more well-rounded, capable adventurer who would eventually be given her own series (*The Sarah Jane Adventures*, 2007-11).

The Sontarans would return to battle the Fourth, Sixth, Tenth and Eleventh Doctors [see Volumes 22, 28, 41, 58 and 66]. In *Commander Linx*, Holmes created an extraordinary character. A military obsessive, like all his race, he is amusing by virtue of the fact that he takes himself so seriously. He's a believable threat but, being so little, others don't immediately realise this. The Doctor sums him up as “nasty, brutish and

'LINX IS AN EXTRAORDINARY CHARACTER - AMUSING BY VIRTUE OF THE FACT THAT HE TAKES HIMSELF SO SERIOUSLY.'

short". Sontarans from other clone batches would develop Holmes' creation further. In *The Sontaran Experiment* [1975 - see Volume 22] we meet Styre - a far more sadistic breed. Much later, writer Steven Moffat would capitalise on the comical potential of the Sontarans, inventing the dim-witted Strax, who would become an ally of the Eleventh and Twelfth Doctors.

Sarah Jane Smith, meanwhile, would become one of the series' most-loved characters. She is the first companion to conspicuously have a life to which she returns during her time with the Doctor. Her career as a journalist means that she

is as eager as the Doctor to investigate. In *School Reunion* [2006 - see Volume 52] the Doctor meets her again, many years after they first parted, and she's busy with her own investigation. Her talents were evident from the outset, as she pursued the Doctor to the Middle Ages to try to solve the mystery of the missing scientists.

The Time Warrior isn't a particularly typical Third Doctor story. It's one of only three occasions where he heads back into Earth's history - and it bravely shows an aspect of the series that could still deliver. It's a glowing example of how the series always has vast, untapped potential. ■

PART ONE

It's the early years of the Middle Ages and robber baron Irongron is in a foul mood. His second-in-command, Bloodaxe, spots a falling star.

The next morning Irongron leads his men to the forest where they find a large metal sphere. A squat figure emerges and introduces himself as a Sontaran officer called Linx. [1] Linx tells Irongron that he will give him weapons in return for a place to conceal and repair his ship.

In the twentieth century, the Brigadier has arranged for the Doctor to visit one of the country's most top secret establishments where a half a dozen scientists have gone missing.

The missing scientists are now ensconced in the castle where Linx has established a makeshift laboratory to repair his spaceship. [2]

The Doctor meets the myopic Professor Rubeish who introduces him to Sarah

Jane Smith, a journalist who has sneaked in pretending to be her Aunt Lavinia.

Sir Edward informs his wife Eleanor that he has sent letters to all their neighbours in the hope that together they can crush Irongron. Unfortunately one of his messengers is intercepted by Bloodaxe. Linx makes the messenger tell Irongron about Sir Edward's plan. [3]

Hearing a crash, the Doctor and Sarah enter Rubeish's cubicle to find it empty. The Doctor checks the landing where he briefly sees a ghostly figure. [4] While the Doctor talks to the Brigadier, Sarah stows away in the TARDIS.

The TARDIS lands in a wood. After the Doctor has gone, Sarah emerges. [5]

Sir Edward's archer, Hal, is about to shoot Irongron on the battlements when he is disturbed by Sarah. He flees while Sarah is dragged into Irongron's castle, watched by the Doctor. He enters the courtyard and ducks out of sight as Linx appears and removes his helmet! [6]





PART TWO

Hal is captured and brought into the castle. Sarah refuses to believe she has travelled in time, thinking she is at some sort of tourist attraction. [1] Linx enters and presents Irongron with a robot knight. While Linx and Irongron are distracted, Sarah slips away.

Hal is dragged into the courtyard for execution, but Irongron offers to let him fight for his life against the robot knight. He gives Hal his bow and arrows but they are ineffective. [2] However, the Doctor is watching from the battlements and he fires an arrow at the remote control, causing the robot to run amok and enabling Sarah and Hal to escape.

Irongron disturbs Linx in his laboratory and Linx goes with him to deactivate the robot.

The Doctor sneaks into the laboratory and finds Rubeish, who is the only scientist not under Linx's hypnotic

control due to his short-sightedness. Linx returns and confronts the Doctor. [3]

Hal takes Sarah to Sir Edward's castle where she meets Sir Edward and Eleanor. Hal tells them that Irongron is being helped by a "mighty wizard". Sarah thinks that the culprit is the Doctor, and suggests that they should mount a commando raid to grab him. [4]

Linx tells the Doctor that he was on a reconnaissance mission when he was attacked by Rutan fighters and forced to make an emergency landing. He places an auto-control device on the Doctor's head to ensure his cooperation. [5]

Sarah and Hal are able to sneak into Irongron's castle and overhear Linx talking to Irongron about attacking Sir Edward's castle.

The Doctor gets Rubeish to deactivate the headset, allowing him to remove it. He leaves the laboratory – and walks into Irongron and Bloodaxe. The Doctor races out into the courtyard but is knocked to the ground. Irongron raises his axe... [6]

PART THREE

Hal shoots an arrow which knocks the axe from Irongron's hand. Sarah and Hal capture the Doctor and take him to Sir Edward's castle, where the Doctor convinces Sarah that he's not helping Linx. Sir Edward offers to spare the Doctor's life if he uses his magic against Irongron. The Doctor agrees and gets busy mixing a noxious compound while Sarah brings him bags sewn by the castle's wenches. [1]

Approaching the castle, Irongron and his men are surprised to find that it appears to be heavily defended. [2] Linx uses a rifle to shoot a figure on the battlements and realises that the men defending the castle walls are dummies.

Irongron's men attempt to enter the castle but the Doctor throws several "superior stink bombs" at them. [3]

The Doctor is congratulated by Sir Edward and Eleanor but the Doctor

warns them that the only sure way they can stop Irongron from capturing their castle is if they capture his. He gives Eleanor a list of ingredients for a sleeping draught. [4]

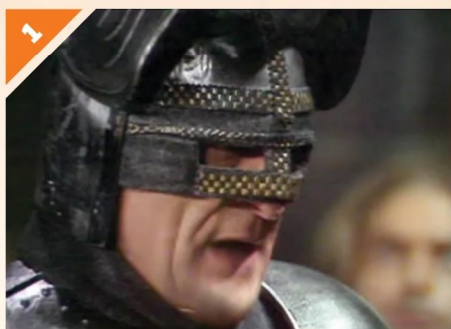
Irongron returns to his castle and tells Bloodaxe that once Linx has given him the weapons, he will kill Linx.

The Doctor and Sarah approach Irongron's castle disguised as friars begging alms. [5] They sneak into Linx's laboratory where they meet Professor Rubeish. Inspecting Linx's spaceship, the Doctor declares that it is nearly ready for take-off, and when it does, everyone in the castle will die!

Linx delivers the promised weapons to Irongron.

The Doctor uses a flashing torch to try to de-hypnotise one of the scientists. Linx returns and Sarah and Rubeish hide. The Doctor offers to help Linx if he is allowed to return the scientists to the twentieth century. [6] As his answer, Linx shoots at the Doctor.





PART FOUR

Rubeish sneaks up behind Linx and knocks him out. After restraining Linx, the Doctor tells Rubeish to dehypnotise the scientists.

Irongron is surprised when Linx's robot knight marches into his main hall. After a swordfight the robot is revealed to be the Doctor in disguise. [1]

Sarah helps the castle cook prepare a stew for Irongron and his men, secretly adding the sleeping draught. [2]

After releasing Linx, Irongron returns to his hall and tells the Doctor that he will be used as target practice.

Sarah hears the shooting and runs up the stairs. She reaches the gallery and releases the candelabra, which the Doctor uses to swing to freedom. [3] They escape together, returning to Sir Edward's castle to wait for the sleeping draught to work.

Linx finishes repairing his spaceship and leaves to speak to Irongron.

The guards outside Irongron's castle fall asleep and the Doctor, Sarah and Hal sneak in. They reach the laboratory where the Doctor returns the scientists to the future. [4]

Linx tells Irongron he should leave but Irongron refuses. After Linx has gone, the sleeping draught takes effect and Irongron and his men fall asleep.

Linx returns to his laboratory and attacks the Doctor. [5]

Hal tries to disarm Irongron but Irongron wakes up and throws him to the floor. As the Doctor and Linx trade blows, Irongron bursts in. Linx shoots Irongron and enters his spaceship.

Hal rushes to the laboratory where he sees the spaceship door closing. He fires an arrow at Linx, hitting him in his probic vent. [6] Linx slumps forward, pressing the take-off button.

The Doctor, Sarah and Hal race outside as the castle explodes. Then the Doctor and Sarah return to the TARDIS and say their farewells to Hal.

Pre-production

On Tuesday 16 January 1973 regular *Doctor Who* scriptwriter Robert Holmes submitted a story idea entitled *The Automata*. The story proposal was rejected by producer Barry Letts and script editor Terrance Dicks on Friday 26 January. However, still keen to have a story from Holmes, Letts and Dicks invited him for lunch where they commented that there had not been a story with a historical setting for several years. Dicks proposed a serial set in medieval England. Recalling *Marco Polo* [1964 – see Volume 2] and *The Romans* [1965 – see Volume 4], Holmes was very much against historical *Doctor Who* stories, feeling that the series had moved on from its semi-educational stance; however, he reluctantly agreed to develop such a storyline with the

proviso that the Doctor would not have to meet any famous historical figures.

Holmes decided to create a new alien race for his storyline and devised the Sontarans after reading the 10-volume work *On War*, by Prussian general Carl von Clausewitz, published in 1832. Holmes' idea was that the Sontarans had genetically re-engineered themselves into a clone species in order to sustain immense armies in an ongoing conflict with an opposing superpower, the Rutans. In part, Holmes also drew upon the Vietnam War which had waged since 1955, conceiving the Sontarans like American forces deploying into the conflict between North and South Vietnam.

Holmes had also been made aware that the Doctor's current companion, Jo Grant, would be leaving the programme when actress Katy Manning departed at the end of the 1972/3 series.

Finding the whole storylining

Below:
Robert Holmes' new creation, Jingo Linx.





process boring, Holmes submitted his idea to Dicks in the form of a military communique from a Sontaran officer called Hol Mes, marked 'for the attention of Terran Cedicks'. The document, supposedly prepared from entries in Captain Linx's log and images recorded in his cursitor's ship's memory banks, greatly expanded on the background of the Sontarans and the start of the serial; in one of the last actions of Galactic War 9, a V-class cursitor commanded by Captain Jingo Linx is attacked by Rutan space-fighters. The cursitor is hit by a D A missile and Linx orders his crew of seven to abandon the craft (four eventually returned to Sontara, an event overshadowed by the start of Galactic War 10). Linx lands on the third planet of a fringe solar system to be met by a 'bunch of gooks' led by Irongron (whose name came from that of an ancient Danish warrior), who have a recorded history of 1,200 years.

Pow-zap the creeps!

The citation continued to note elements such as Irongron's allegiance to the territorial leader King John, to whom Linx provides weaponry to 'pow-zap the stinking little creeps'. To conceal his alien form, Linx wears armour of the sort worn by Irongron's men, but when attacked during a raid almost 1,000 years in the future to kidnap scientists, he is forced to leave his 'head-shield' behind. The time that the helmet was made is

identified by 'a Doctor belonging to the Galfrey species (the self-styled Time Lords; see Glim's Notes of an Antiquary; also the War Manual, Vol. VII, Feasibility of Further Galactic Conquest)'. The Galfrey Doctor pursues Linx in a time machine called TARDIS, accompanied by Smith, a 'secondary terrestrial' (*ie* female). Hal, a local soldier, attempts to shoot Irongron with a longbow, only to be captured along with Smith by Irongron's guards, using hounds. After the Doctor rescues Hal from a demonstration of Linx's robot knight, they escape with Smith.

The report notes that from this point, Linx becomes unstable and places the destruction of the Doctor above repairing the cursitor; he was 'going bush'.

Linx and Irongron track the fugitives to the castle of Edward of Wessex, and there is an inconclusive battle; Linx uses gunpowder to knock down the walls, but the inhabitants escape down a tunnel.

The Doctor and Smith enter Irongron's castle as 'mendicant friars (unexplained term; presumably some form of sanitary service)', but when the Doctor stops Linx punishing one of his slaves, he is 'de-activated' with a hand-impactor. The Doctor is placed in a cell, just as Edward and other anti-King John barons unite in an attack on Irongron's castle. Irongron discovers the Doctor and decides to suspend him from the ramparts on a gibbet, but an arrow shot by Hal severs the rope to let the Doctor fall into the moat.

Smith introduces narcotics into Irongron's food and then

Left:

'Smith' and Irongron get acquainted.

Connections: Homeworld

➤ The Doctor's home planet was finally named as Gallifrey (originally scripted as 'Galfrey') when the Doctor reveals his origins to Linx. However, this fact was actually first revealed to the public in issue 126 of *TV Action* comic, dated 14 July 1973 (some five months before transmission of *The Time Warrior*), when Barry Letts revealed the name in response to a reader's query.



Connections: Nasty, brutish and short

▶ The Doctor's description of Linx derived from English philosopher Thomas Hobbes' description of a man's life as 'solitary, poor, nasty, brutish and short' in his 1651 book, *Leviathan*.



lets down the drawbridge to allow Edward's forces into the castle where they are met by more of Linx's robots. The Doctor and Smith send the scientists back to their own time, but then Irongron demands the right to kill the Time Lord in a duel with 'blades'; Irongron loses. Linx, back in the officer uniform of the Army Space Service, is about to depart in the repaired cursitor when the

Doctor takes Hal's crossbow and fires an arrow into the vital spot of his probic vent.

Mortally wounded, Linx falls across the controls as the cursitor takes off, atomizing the castle moments after the humans and Doctor escape. The report concluded that the cursitor was detected on 149-54 1/3 by a Sontaran space patrol crossing Nebulae Blue I. Captain Linx was devitrified with full military honours on 149-55 2/3: 'It is therefore recommended that he [Linx] be posthumously awarded the Galactic Hero's Cross, 2nd Class.'

Below:

Linx has the Doctor at a tactical disadvantage.



The Time Survivor

The formal commission for the serial outline, entitled *The Time Fugitive*, was given to Holmes on Monday 26 February with a delivery date of Monday 5 March. On this same date, Holmes was commissioned to write the scripts, now under the title *The Time Survivor*. Part One was scheduled for delivery on Monday 12 March, Part Two on Monday 19 March, Part Three on Monday 26 March, and Part Four on Monday 2 April. In the event, Holmes delivered Part One on Monday 12 March, Parts Two and Four on Monday 19 March, and Part Three on Monday 26 March.

As with the previous series, Letts planned to make the first serial of the 1973/4 series at the end of the 1972/3 series, and so production would begin in early May. Integrated into Holmes' scripts were changes to the originally envisaged character of Smith, the new companion. Letts and Dicks had created the new character and had actually cast 29-year-old actress April Walker to play the part. Walker was well-established in the profession with several TV credits to her name, including roles in *The Onedin Line*, *Dad's Army*, *Counterstrike* and *Crossroads*. She was contracted to appear in all five stories of the 1973/4 series as Sarah Jane Smith on Wednesday 14 March 1973. However, when Jon Pertwee returned to London from location filming in Wales for *The Green Death* [1973 – see page 48] and discovered his new co-star had been chosen in his absence, he was far from happy. Pertwee and Walker had previously worked together in 1968 in the West End play, *Oh, Clarence!*, but Pertwee did not feel Walker was right for the part of his new companion, considering her to be too tall and too buxom. Walker's contract was cancelled on Thursday 29 March,

but she still received full payment for all 26 episodes that she had been originally contracted for; in return she was on first call to the BBC for the agreed period and featured in editions of *The Two Ronnies*.

It was then decided that Smith would be Sarah Jane Smith, a freelance journalist; the choice of career signalled another break with the UNIT format and made it plausible for the character to get into a variety of new situations. Letts was keen that Sarah Jane should act independently, impulsively and initiate action (unlike Jo) in an effort to overturn the traditional sexist stereotypes of companions. Dicks felt that she should be ignorant of science, which still allowed the Doctor to explain matters to both her and the audience. In Holmes' scripts, Sarah Jane was introduced as 'an attractive and vital girl in her twenties'.

Of the other characters, Sir Edward ('the local squire') and his wife Eleanor (also spelt Eleanour) were described as 'an attractive couple. Still fairly young, but Edward is wasted and frail, obviously the aftermath of sickness. Eleanor is a spirited woman.' Meg, Irongron's serving wench, was 'a plump, not unattractive serving girl who has seen better days', while Mary, Lady Eleanor's servant, was 'a buxom young serving wench'. Mary's first scene introduced Hal the archer, 'a handsome, sturdy fellow.' Holmes indicated that as the scene begins there follows 'a bit of mild medieval slap and tickle which is broken up in confusion by the entrance of Eleanor'. The sole Sontaran in the script was Commander Linx of the 5th Sontaran Army Space Fleet; his initial appearance indicated he wore 'Sontaran space armour, not unlike a gleaming, sophisticated version of the knights' armour of the period'. Later at the castle, Linx was described as 'a squat broad figure encased in black armour'



while his unmasked appearance at the end of Part One was described as 'a close-up of his hideous toad-like alien face'. Linx's principal device and weapon was a 'slim tube-like pencil torch' also referred to as a 'ray tube' which caused the Doctor to glow an 'incandescent orange' when he was fired upon in Part Two. No firm date was given in the scripts, but references were made to the King being away at the wars (possibly the Crusades) and the Doctor describes the period as "the early Middle Ages".

The only significant change made by Dicks to Holmes' scripts was for the sequence where Irongron's men attack Sir Edward's castle. Holmes had specified a pitched battle which would have been time consuming to film and would have required a great many supporting artists. Dicks cut this down and introduced the idea of the Doctor throwing smoke bombs. Dicks added Bloodaxe's suggestion that Irongron waited until morning to investigate the fallen star... thus avoiding an expensive night shoot. He also deleted a scene with the two monks, from whom the Doctor and Sarah acquired their robes, being left tied up with one saying to the

Above:

Sarah convinces Eleanor and Edward that the Doctor is the enemy.

other: “Truly brother, every man’s hand is against us this day...”

At the same time as work was progressing on *The Time Warrior* (as Holmes’ scripts had now been renamed), Letts and Dicks were preparing for another project: *Moonbase 3*, an adult science-fiction drama about a lunar community in the year 2003 which they had created in an attempt to leave *Doctor Who*; the two men had written a pilot script, *Departure and Arrival*, to sell the format to Shaun Sutton, the head of drama. Ideally, Letts would have directed *The Time Warrior* as the final story of the recording block (as he had done with *Carnival of Monsters* [1973 – see Volume 19] the previous year), but his commitments to *Moonbase 3*, which was to be produced over the summer break, prevented this. The serial would demand an experienced director and Alan Bromly was suggested to Letts. A former actor, Bromly had been with the BBC for many years as a producer on shows such as *Compact*, *Francis Durbridge Presents...*, thriller serials such as *Take a Pair of Private Eyes* and *This Way for Murder*, the science-fiction anthology series *Out of the Unknown* and *Paul Temple*; *The Time Warrior* would be his first *Doctor Who* serial and a return to the BBC after a

few years working freelance, directing for commercial television.

The set designer on the serial was Keith Cheetham on his first and only *Doctor Who* serial. Costumes were designed by James Acheson who had worked on *The Mutants* [1972 – see Volume 18], *Carnival of Monsters* and *The Three Doctors* [1972/3 – see Volume 19] the previous year. Make-up designer Sandra Exelby had been an assistant on several earlier serials, including *The Tenth Planet* [1966 – see Volume 8] and this was her only serial as a designer before she left the BBC. Visual effects work was supervised by James Ward who had previously handled *Doctor Who and the Silurians* [1970 – see Volume 15], *The Mind of Evil* [1971 – see Volume 16] and *Day of the Daleks* [1972 – see Volume 17]. He was assisted on location by Peter Pegrum, who had previously been responsible for the visual effects on *The Time Monster* [1972 – see Volume 18].

Ideal Holmes

It was around this time that Dicks also decided to leave *Doctor Who* and set about finding a replacement. Louis Marks, a former *Doctor Who* writer and now a BBC script editor, suggested his old colleague Robert Holmes as a possible candidate. Dicks put Holmes forward and, after a rather awkward meeting with Ronnie Marsh, head of serials (in which Marsh unknowingly criticized Holmes’ *Terror of the Autons* [1971 – see Volume 16] as an example of unacceptable *Doctor Who*), he was given the post. He began trailing Dicks from the autumn on the 1973/4 series.

The main new addition to the crew would be the actress playing Sarah Jane Smith. Elisabeth Sladen was selected at a very late stage, having been recommended to Letts by *Z Cars* producer Ron Craddock,

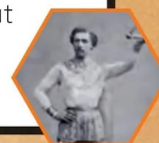
Right:
Script editor
Terrance Dicks
(centre) with
Barry Letts
(left) and Jon
Pertwee.





Connections: Well done Sarah

Escaping by means of the candelabra, the Doctor thanks Sarah with reference to the 1867 song *The Daring Young Man on the Flying Trapeze*, written by George Leybourne and Gaston Lyle about French acrobat Jules Léotard.



who had been impressed with her performance in two episodes of the police series. At the time Sladen was appearing in *The Philanthropist* at the Mayfair Theatre and had just made a Cointreau advertisement on which she had had to work late. Arriving home at 2am, she found a phone message saying that Letts wanted to see her at the BBC's Threshold House office in Shepherd's Bush the next morning; as there had been no publicity at this point about Katy Manning leaving, Sladen assumed that this was for a guest role. Sladen was the final interviewee and remembered Letts from his days as a television actor. Impressed with Sladen, Letts asked her to accompany him to the North Acton rehearsal rooms on Friday 13 April. There, actor Stephen Thorne performed in a scene where Sarah climbed through a window and then reacted to a man sitting behind a desk who turned out to have an alien snake-like tongue. Sladen displayed fear yet courageousness, exactly the qualities Letts sought. She was then introduced to Jon Pertwee who was rehearsing for *The Green Death* in another room; Pertwee was very impressed by Sladen and he and Letts made thumbs-up signs to each other behind her back.

Sladen accepted the offer of the regular role without consulting her agent, who reprimanded her for not striking a better deal; her initial plan was to do a single year as Sarah. Sladen had her first costume fitting on Wednesday 25 April and was issued with her contract for 26 episodes on Thursday 3 May.

The guest cast involved in filming for the serial included David Daker, Kevin Lindsay and Jeremy Bulloch. Much of the casting was left to Bromly's production assistant, Marcia Wheeler. Daker, playing Captain Irongron, had been a regular in *Z Cars* and later appeared in *The Adventures of Dick Turpin* and *Boon*; he was suggested by Bob Hoskins to whom the role of Irongron had initially been offered. Australian actor Lindsay, cast as Linx, was best known at the time for playing a milkman in a series of commercials. Jeremy Bulloch, who had featured in *Billy Bunter of Greyfriars School* and *The Newcomers*, had been in *Doctor Who* before as Tor in *The Space Museum* [1965 – see Volume 5]. He was trained in the use of a bow and arrow by BBC armourer Doug Needham. At one point, Letts considered retaining Hal as another new companion and asked Bulloch what his working schedule for the autumn would be like. ■

Above:
The new team
of Pertwee
and Sladen.

Production

The main venue for filming on the production was Peckforton Castle at Tarporley in Cheshire, a Victorian gothic folly constructed for Lord Tollemarche at the turn of the century and which was then occupied by an American family. The BBC team was reminded not to wander about the castle (parts of which were uninhabited and unsafe) or disturb the family in residence, particularly as a recent feature film unit working there had proved to be over-intrusive. The venue had been located by production assistant Marcia Wheeler in a book of follies, and was a rare occasion on which both Holmes and Dicks went on location with Letts and Bromly's crew. Recording on *The Green Death* had been completed on the last day of April.

The BBC unit travelled up from London

on Sunday 6 May to its base in Nantwich, with The Crown Hotel being the main base, but with some crew members staying at The Lamb Hotel and The Olde Vaults. Although Donald Pelmear, who had been cast as Professor Rubeish, was due to appear on film, the actor was not present on location; it seems that Rubeish originally travelled back to the present-day in the TARDIS, a story point altered due to the requirements of the following serial, *Invasion of the Dinosaurs* [1973 – see Volume 21].

Right:

Pertwee pitches in, helping the crew to make the location look like the Middle Ages.



A nervous Sladen travelled up by train with Lindsay with whom her husband, Brian Miller, had worked with at Watford in the 1960s. On arriving at The Crown Hotel, Sladen joined the team in the bar; when Pertwee greeted her as “Katy” and suddenly burst into tears, the new actress realised how much the series’ star was missing his old friend.


Connections: Who are you?

► The Doctor introduces himself to Professor Rubeish as “Doctor John Smith”, a pseudonym that he had originally been given by his companion, Jamie, in *The Wheel in Space* [1968 – see Volume 12]. The Doctor uses the name again in *Spearhead from Space* [1970 – see Volume 15] and *Inferno* [1970 – see Volume 16].



Women's lib

Shooting on 16mm film began on Monday 7 May from 9am with scenes set around the castle gateway: these included Sarah being dragged inside in Part One, the sentries collapsing and Irongron's men fleeing the castle in Part Four. Sladen had been slightly disappointed that Sarah was written in the tougher style of a ‘Women's Libber’ (heavily emphasised in publicity material) as she had looked forward to wearing the same sort of fashions as Manning. Sarah's role was written very strongly, and Sladen adopted some of the over-reactive mannerisms of her eight-year-old cousin in her performance. Pertwee made a point

A full-page photograph of Jon Pertwee and Elisabeth Sladen in their Doctor Who costumes. Jon Pertwee, on the left, is wearing his signature green velvet jacket, a white ruffled shirt, a dark bow tie, and a brown cape. He has his white hair and is smiling slightly. Elisabeth Sladen, on the right, is wearing a dark green tunic with a fur collar and a green cape. She has dark, wavy hair and is looking upwards with a concerned expression. They are standing in front of a stone wall with an arched doorway. An orange banner with white text is overlaid across the bottom half of the image.

'WHEN JON PERTWEE GREETED
ELISABETH SLADEN AS "KATY" AND
SUDDENLY BURST INTO TEARS,
SHE REALISED HOW MUCH HE WAS
MISSING HIS OLD FRIEND.'

of coming to watch Sladen's first scene as an act of encouragement; he sat on a shooting stick directly in her eyeline which made her nervous. During the take, Sladen was a bit ashamed when her Liverpudlian accent found its way into her protests with Irongron's men. When members of the public came to watch filming, Pertwee also insisted that they should meet Sladen, even though the actress protested that they wouldn't know who she was.

Who forgot the TARDIS?

One problem on the first day arose when it was discovered that the TARDIS was missing; the prop had been erroneously left in London, so some shots were deferred and the unit filmed what they could without it. The crew moved to a clearing in the surrounding woods to film Irongron's band meeting Linx in Part One. This scene required Ward's full-size expanded polystyrene shell of Linx's cursitor spacecraft (inspired

Connections: Martial arts

When the Doctor overpowers the sentries in Part Four, Holmes indicated that he sends one 'flying with a neat bit of Venusian aikido'. The Doctor had used Venusian aikido (or Venusian karate) in previous stories including *Inferno* [1970 - see Volume 16], *The Mind of Evil* [1971 - see Volume 16], and *Day of the Daleks* [1972 - see Volume 17].



by the magnified eye of an insect) from which Lindsay emerged, to immediately disagree with Bromly over the pronunciation of "Sontaran" (the actor insisted that if he was one of the creatures he should know his own name). Lindsay wore Acheson's heavily padded, quilted lurex costume which was topped off by a fibre-glass collar and helmet. Linx's mask, modelled by visual effects assistant John Friedlander, was constructed in fibreglass with a latex section for Kevin Lindsay's face; it had been developed by Sandra Exelby and James Acheson from the



script's half-toad/half-human description which led to Linx having no neck. The mask was the same shape as Linx's helmet and the top lip had a flap which fitted inside Lindsay's own lip; make-up was applied around the actor's eyes and mouth with binding to the thin latex with spirit gum. Lindsay found that the ensemble was very restricting and limited his breathing. Ward also built Linx's ray tube (a black rod which





illuminated yellow and 'threw' the sword from Irongron's hand), and the device which unfurled the two Sontaran flags.

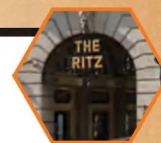
Shooting continued at another part of the castle walls to show Irongron's group arriving at Wessex Castle in Part Three, along with more forest scenes for Part One. Horse riding practice was arranged for Daker and John J Carney (Irongron's henchman, Bloodaxe), while several of the extras (David Buswell, Tom Atkins and Dick Weable) had been hired for their riding skills. The horses were supplied by Glebe Farm in Ruislip, Middlesex. Filming on Tuesday 8 May began at 9am at 'Area D' of Peckforton Castle, the courtyard area near the gatehouse; the scenes filmed first were those of Irongron's men fleeing in Part Four and the entrances of Sarah and the Doctor in Part One. Moving to the yard, Lindsay performed his first scene in full Sontaran make-up for the climax of Part One. Filming continued with Hal

being brought in during Part Two and the Doctor tricking the sentries in Part Four. The cameras were then moved up to the battlements to film the Doctor and Sarah escaping in Part Four (with Pertwee ad-libbing the overpowering of the guards), some shots at the end of Part One and high-angle shots for the robot knight sequence in Part Two. Returning to the yard, shots of the Doctor and Sarah disguised as monks were filmed for Part Three, along with more of their escape in Part Four. Photocalls were held for Linx, the Doctor and Sarah with the regulars in both normal costume and monk garb. Stunt arranger Terry Walsh was due to arrive on this day to supervise fight sequences and appear as one of the sentries, but was replaced at short notice by Marc Boyle, who had worked on various Pertwee serials as a stuntman. At the end of the day, the TARDIS material was picked up, now that the prop had arrived from London. The police box materialised off-screen and Pertwee was seen to use a new TARDIS key; this was an ankh-like prop designed with merchandise potential in mind.

'Area D' of the castle courtyard was again used on Wednesday 9 May where the day began at 9am and was spent on two main action sequences: most of the robot knight scenes for Part Two and the chase sequence with the Doctor which bridged Parts Two and Three. The knight costume was constructed with a low waist and built up shoulders so that it could be worn by either a tall actor (Dudley Long) or a short actor (Bill Monks) after its head had been knocked off. The arrows which

Connections: Puttin' it on

With reference to the makeshift accommodation being provided for the scientists, the Brigadier confesses to the Doctor that it's "not exactly The Ritz". The Ritz is a prestigious, luxury, five-star hotel in Piccadilly, London.



Above left:
Say "cheese!"

Left:
"Just a little bit of lippy, darling, and you'll look smashing!"

THE TIME WARRIOR ➤ STORY 70

Right:

Monk-ey business: Sarah and the Doctor disguise themselves to gain access to Irongron's castle.

struck the robot were already inserted into the padded costume and appeared by intercutting the film and adding sound effects; likewise the bolts that took the control box and later the axe from Irongron's hand were already inserted into the props. For the rescue attempt in Parts Two and Three, Sladen changed into 'boy's clothes of the period' in accordance with Holmes' script. The chase and the Doctor's escape were concluded the following day, from 9am, in the same area (which required controlled use of fire), after which the final filming was done on the rear walls to show Irongron's abortive attack in Part Three; visual effects provided flash charges and clouds of brown smoke pumped through tubes hidden in the ground. On the final evening, the American family staying at the castle invited the cast for dinner; the family's daughter had arranged for her school class to visit the shoot where they had been entertained by Lindsay.

With the film work completed, the crew returned to London; Pertwee gave Sladen a lift in his blue Lancia so that the two could continue to get to know each other.

Following filming, Pertwee travelled to Stockholm and spent Sunday 13 and Monday 14 May filming links for BBC1's *Disney Time* due for broadcast on Monday 28 May; he then recorded a special edition

of Radio 4's *Brain of Britain* on Tuesday 15 for transmission on Saturday 18 August.

Alterations were still being made to the script before recording: one of the Doctor's lines to Rubeish about writing on the TARDIS originally read, "This is neither a blackboard nor a public convenience"; a later scene lost Rubeish warning the Doctor that Sarah could be



dangerous because of her mind, "A woman can think almost as well as a man you know"; some of Sarah's dialogue to Irongron and Bloodaxe at the start of Part Two was also dropped, removing her comment that "this might be the big event of the year – the local Historical Pageant or whatever it is..." before her threat to go to the police; and in the original script, Sarah stated that she came from 1974 which was changed to the less explicit "twentieth century".

Finding Sarah

Rehearsals for *The Time Warrior* took place at the BBC's Acton Rehearsal Rooms from Tuesday 15 to Saturday 26 May, starting with a script readthrough on the first day; Sladen found the old-fashioned Bromly difficult to connect with as a director and in refining her performance made notes about Sarah on her rehearsal script: 'Righteous indignation – clean cut – everything obvious – eager for anything new – straight in – think later – impulsive.' Here, Nicholas Courtney, once again playing Brigadier Lethbridge-Stewart, formally met Sladen. The team was joined by additional members of the guest cast, including Alan Rowe and June Brown (replacing June Watson, who dropped out to spend time with her young family); Rowe, playing Sir Edward, had previously worked on *The Moonbase* [1967 – see Volume 9] as Doctor Evans and a radio voice. The small

Connections: What a hooter

➤ Irongron describes the Doctor as "a long-shanked rascal with a mighty nose" – a line that pokes fun at a facial feature about

which Jon Pertwee was known to be quite sensitive.



part of Eric, Sir Edward's squire, was played by Gordon Pitt who had previously had an uncredited role as a crew member in *The Wheel in Space* [1968 – see Volume 12]. Over the Bank Holiday weekend, Pertwee took part in a traction engine race at Beaulieu, an event covered by a BBC news film crew. During rehearsals, the lisping actor cursed the name of his new companion: “With my ‘S’s, why did they give me someone called Sarah Jane Smith?”

The first two days of recording took place in Studio 6 at Television Centre on Monday 28 and Tuesday 29 May. Recording on the first day ran from 8pm to 10pm and comprised the majority of scenes for Part One. Recording began with the first scene in the dormitory, after which the opening shot of Linx's craft heading towards Earth was tackled; this was originally to have been a filmed shot but was achieved by superimposing a flashing light across a photocaption of the Earth.

All the scenes at the Research Centre (two linked sets consisting of the dormitory and the landing) were recorded next. For the sequence in which Linx's image appeared on the stairs, Lindsay stood against black drapes and was lit in a blue light; this image was then superimposed on to the set. The usual roll-back-and-mix technique was used for the dematerialisation of the TARDIS. Recording then moved to the scenes in the Great Hall of Irongron's castle, which involved a recording break to line up the CSO shot of the fireball seen outside the window. When Linx fired his ray tube, the end of the axe held by Daker ignited and burnt on cue. For all these sequences, Lindsay wore only the helmet of the Sontaran outfit and not the mask itself. The last scenes to be recorded were those at Wessex Castle in the castle chamber and castle kitchen sets.

The second day of recording began at 7.30pm and ran to 10pm, concentrating on scenes for Part Two. With Lindsay now in full make-up as Linx, there was a photocall for the Sontaran with other shots taken of scenes in the dungeons and of Hal being captured. The evening began with the recording of all the workshop scenes for Parts One and Two with the cursitor prop in studio and other consoles coming from stock. A recording pause was scheduled to set up a red lamp which was shone on Pertwee as the Doctor was stunned by Linx's ray tube. A blue flash from a spark generator was later superimposed over the Doctor's head when he was placed under ‘auto-control’; the use of this was minimised and generally kept off-screen or indicated by sound effects.

The film sequences for the episode were then transferred to video tape, after which the rest of Part Two was recorded, starting with the scenes in the Great Hall;

Connections: Blue planet

▶ The Brigadier makes reference to the Doctor's experiences on the planet Metebelis III. The Doctor's brief trip there, to secure one of the planet's blue crystals, had been seen in the previous story, *The Green Death* [1973 – see Volume 20], following a failed attempt to land there in *Carnival of Monsters* [1973 – see Volume 19].

Below:
Linx catches the Doctor in the act!



Connections: Paint a picture

▶ The Doctor says he would like to study painting under Rembrandt. Considered one of the greatest European painters, Rembrandt Harmenszoon van Rijn was a seventeenth-century Dutch artist.



Sladen changed into her medieval outfit for the shot of her looking in through the window. It was during these scenes that the strain of wearing both the Linx mask and the Sontaran helmet under the studio lights took its toll on Lindsay and, after telling Exelby that he felt faint, he collapsed. It transpired that Lindsay had a weak heart, and for the next studio recordings Bromly tried to rearrange the schedule to allow the actor to have regular rest periods. Recording continued with scenes in the castle corridors, more film transfers and finally the scene at Wessex Castle.

There were further changes made to the scripts for the last two episodes before recording: originally the Doctor spoke of an “atomic explosion” in Part Three; Rubeish’s speech about getting back to the twentieth century was dropped: “Yes, it’s been very interesting here but I can’t be as pure a scientist as I thought”; in Part Four, Meg was to hold a skewer at Sarah’s throat

Below:

Kevin Lindsay unmasked! In the studio he would struggle with Linx’s costume.



when she found her; and Linx’s comment that by the next morning he would be “seven hundred million and nineteen thousand miles from here” was simplified to “seven hundred million”.

Dalek thieves!

During rehearsals for the second block, which ran from Thursday 31 May to Saturday 9 June, *Doctor Who* was in the news on Thursday 7 June when two BBC Daleks were stolen from Television Centre having been returned from Wales where they had featured in the programme *Non Mewn Pum Munud*; the story was covered in the *Daily Mail* and also by an item on *Blue Peter*. The Daleks were recovered in separate locations on Saturday 9 June, with *Blue Peter* doing a follow-up film report about this in its Monday 11 June edition.

The second studio recording took place on Monday 11 and Tuesday 12 June in TC1, with the first day going from 8pm to 10pm covering all of Part Three and some of Part Four. First the scene of Irongron returning to the Great Hall was recorded, followed by the next three scenes on the same set and at Wessex Castle; for the early evening Sladen was back in her medieval boy’s clothing. The remaining scenes in the Great Hall were then recorded, with Lindsay in his Linx mask. This was followed by the Wessex Castle scene of the triumphant Doctor, and more film transfers, during which Sladen donned her medieval dress; both Pertwee and Sladen then carried friar’s robes for the corridor scene in the episode. The rest of the evening was spent recording the workshop scenes for Part Three and the first four scenes on that set for Part Four. There was a pause to set in the red light needed for Linx’s gun at the end of Part Three; the image of the ray tube was superimposed over a shot of the Doctor; and the reprise at

the start of Part Four was a re-recording.

Recording concluded with the remaining Part Four scenes on Tuesday 12 June with taping from 7.30pm structured around action sequences and costume changes. Recording began in the Great Hall with the material which required Pertwee to be in the robot knight costume, except for the Doctor/Irongron sword-fight. All the kitchen scenes were then recorded, after which Sladen changed out of her period dress.

Recording then switched back to the Great Hall for the scene where the Doctor is fired upon by Irongron's men and makes his escape on the chandelier. Terry Walsh, now available again, doubled for Pertwee and arranged both the fights and chandelier stunt, with recording breaks scheduled to set this up. Recording then carried on with the preceding scenes in the Great Hall, purely recording shots requiring dialogue from Pertwee (now in his usual outfit), after which the rest of these scenes were taped. With Sladen back in her green boy's outfit, scenes set in the castle corridors were recorded, followed by the scene at Wessex Castle and the film transfers; it had been decided that adding the white glow of a ship rising from the castle was too awkward to achieve as a superimposed shot in studio, so Bromly instead opted to cut directly from a shot of Peckforton Castle to two feet of silent stock 16mm film of quarry blasting, giving the illusion of the castle exploding. Letts was unhappy with this, having recommended that a model shot, akin to the church's



destruction in *The Dæmons* [1971 – see Volume 17] could be employed.

Work then resumed again in the Great Hall for the swordfight sequence, with Walsh now in the robot knight outfit after which the final scenes in the Great Hall were completed. The rest of the recording for the evening was in the workshop set, with all the insert shots of the scientists vanishing made as cutaway inserts (a superimposed image faded away from the main set). For the confrontation between Linx and the Doctor, there were many recording pauses to line up the red light for superimposing on the Doctor's shield. Walsh again doubled for Pertwee in shots of the Doctor being thrown about by Linx, landing on a mattress out of shot. For the final episode, the cursitor prop was opened up to show its interior in detail, some of which was rigged to explode; Linx's death was achieved by inserting an arrow shaft into the probic vent on the back of his collar during a recording break and having Lindsay react as if he had been hit. ■

Above:

The myopic Professor Rubeish assists the Doctor.

PRODUCTION

Mon 7 May 73 Peckforton Castle, Peckforton, Cheshire (Forest)

Tue 8 May 73 Peckforton Castle (Forest; Yard; Battlements)

Wed 9 May 73 Peckforton Castle (Yard;

Battlements)

Thu 10 May 73 Peckforton Castle (Yard; Battlements)

Mon 28 May 73 Television Centre: Studio 6 (Part One)

Tue 29 May 73 Television Centre: Studio

6 (Part Two)

Mon 11 Jun 73 Television Centre: Studio 1 (Part Three; Workshop for start of Part Four)

Tue 12 Jun 73 Television Centre: Studio 1 (Part Four)

Post-production

Alan Bromly left many elements of post-production to Marcia Wheeler to supervise. Part Two had three cuts made to it, in addition to having a shortened version of the filmed reprise. Midway through the scene between Irongron and Linx in the workshop, Linx asks if Irongron is pleased with the robot, and the ruffian replies that “the creature nearly had my life”. Linx explains that the measure of a weapon is the skill of the man handling it, and that Irongron must have mismanaged the robot’s hand control. The scene at Wessex Castle had two cuts, removing Sarah’s explanation that she is from another time

(branded by Edward as witchcraft) and the end of the scene in which Edward, wary of the “witch-maiden”, asks Sarah to tell Hal what the Doctor looks like so he can be captured, whereupon the indignant Sarah announces that she will go with Hal and asks for suitable clothes. Part Three opened with a heavily re-sequenced reprise to remove the Doctor’s escape from the workshop, and one line of dialogue from Bloodaxe was cut from the end of the first scene in the Great Hall.

By September 1973 all four episodes had been edited, apart from their opening and closing credit sequences. Part One badly overran and had various cuts: the end of the scene in which Irongron shows

Below:
The Doctor
keeps a beady
eye on Hal
the Archer.





Bloodaxe the first of Linx's new weapons was lost (Bloodaxe fears that the rifle is magic and warns his Captain not to meddle with the powers of darkness while Irongron shoots the core from an apple); the end of the scene in which the Doctor met Rubeish and Sarah (Sarah starts asking Rubeish how long he has known the mysterious Doctor and Rubeish receives warning knocks from within the TARDIS as he starts to scrawl on the police box again); and the scene which introduced Hal was totally removed. Set in the castle kitchen, it opens with Hal chatting up Mary, a serving girl, with his boasts that he is the finest archer in England but is now tired of wars. He says he followed Sir Edward to the crusades and brought him back home after he contracted a foreign sickness. As Hal tries to steal a kiss, Eleanor enters and tells Mary to fetch a flagon of wine for Sir Edward before asking Hal about his claim to being "the finest archer in England". As a result of this deletion, Jacqueline Stanbury only appeared briefly as Mary with no dialogue; accordingly, she was removed from the cast listings for Part One. Parts Two and Three had some minor timing cuts made.

New title sequence

Over the summer Letts decided that a new title sequence and logo should be prepared to celebrate the show's 10th anniversary that November, something very different from the feedback howlaround patterns used since 1963. Graphics designer Bernard Lodge opted for

the time-consuming slit-scan technique, pioneered by American John Witney and developed by director Stanley Kubrick and effects expert Douglas Trumbull for the 1968 movie *2001: A Space Odyssey*. This used animated artwork on a time exposure to build up one frame at a time; a camera on a motorised track was shutter-locked to a single frame of film, with moving colours passed beneath a small mirrored aperture. The backlit colours moved past, the film was wound on a frame and the process repeated, starting from a different position in the colour sequence. Lodge used a small circular slot to create a tunnel effect with stretched shopping bags under polarized filters as the colour patterns. An optical glow was superimposed at the end of the tunnel, with a photograph of Pertwee used to trace a Doctor-shaped tunnel, over which rostrum animation of Pertwee and the new logo were added. The process took three months to complete; the resultant 35mm film was 49 feet of opening titles and 79 feet of closing titles. The graphics superimposed on this film used the font Futura Extra Bold for the serial title, instalment (now 'Part' as opposed to 'Episode') and writer, with Futura Bold for the cast and crew at the end of the show.

Dudley Simpson was booked to provide the incidental music for the serial on Friday 13 April; this was recorded at Lime Grove on the afternoons of Monday 1 and Monday 8 October, with electronic elements added at the Radiophonic Workshop on Tuesday 9, Wednesday 10 and Friday 26 October. The 13 minutes of music included a particularly haunting composition for one of Holmes' script directions in Part One: 'eerie strains of the Sontaran anthem ring out for the first time on Earth.' Special sound by Dick Mills was created at the Radiophonic Workshop from March 1973. ■

Left:

The new title sequence.

Publicity

▶ The departure of Katy Manning was formally announced on Friday 22 June, the day before Jo's departure in the final episode of *The Green Death*. Manning appeared on *Nationwide* to discuss Jo (featuring clips from *Terror of the Autons*) and promote her new series *Serendipity* which began in September. The following Tuesday came the formal press announcement of Elisabeth Sladen's casting, with a photocall for the actress alongside Pertwee in costume from *The Time Warrior* in the grounds of Television Centre.

Below:
Pertwee and
Sladen at
their photocall
outside
TV Centre.



▶ In November *Radio Times* published a special magazine which chronicled all the *Doctor Who* stories including the forthcoming series. Pertwee appeared with the new Whomobile on *Blue Peter* as part of a retrospective feature on Monday 5 November, and joined a *Doctor Who* float in the Lord Mayor's Parade on Saturday 10 November. On Saturday 8 December, the *Today* radio programme interviewed Dalek creator Terry Nation about the anniversary; the following Monday the BBC hosted a party for people from the show's history, with Pertwee and Sladen doing a publicity session; this was covered by various papers including *The Times*. Pertwee also appeared live on Radio 2's *Open House* to promote the new series on Tuesday 11.

▶ On Thursday 13, Pertwee appeared on the cover of *Radio Times* with Michael Parkinson, Vanessa Miles and Paul Jones (and his son Matthew). An interior article by Liz Dickson entitled *Who's Who Among Who's Friends* had the three celebrities saying what they liked about *Doctor Who*; the programme listings were now illustrated by artwork from Peter Brookes (replacing Frank Bellamy) with a large panel for Part One (including Linx and the three regulars), and pictures of Linx, Sarah being chased by Irongron, and the Doctor for Parts Two to Four. Inspired by the *Blue Peter* item, a letter inside the issue from P Yorke of Ipswich enquired about the possibility of



repeats of earlier serials, to which Head of Serials Ronnie Marsh replied that some compilation reruns had been successful and they hoped to do more.

- The following day, *Nationwide* celebrated the new season with an interview with Dicks (showing clips from Episode Six of *The Sea Devils* [1972 – see Volume 18], *The Green Death* Episode Three and Episode Three of *Planet of the Daleks* [1973

– see page 6]) and on Saturday 15, transmission was promoted by *The Sun* with an item about the three Dalek operators who were then working on *Death to the Daleks* [1974 – see Volume 21]. During transmission, there was further promotion when on Friday 21 December, *Pebble Mill at One* featured Second Doctor actor Patrick Troughton, visual effects designer Bernard Wilkie, a variety of monsters and young fan Matthew Jones.

Above:

The photograph used for the cover of *Radio Times*.

Broadcast

- » It was planned in June that the new series would begin on Saturday 29 December 1973. However, it was decided to bring the broadcast forward by a fortnight to give a lead-in to the BBC New Year season over the Christmas period.
- » From Saturday 22 December, BBC Cymru in Wales scheduled *Gwerin* 74, a programme of folk music, on Saturdays and moved *Doctor Who*.
- » In terms of competition from ITV, Parts One and Three went out opposite the highly rated talent show *New Faces*, Part Two against *Sale of the Century* and Part Four was matched by regionalised shows; *Kung Fu* (LWT/Granada), *Candid Camera* (Southern/Yorkshire) and *The Partridge Family* (ATV).
- » ‘*Dr Who* began a new series with a new buddy for all the world like a baked potato,’ wrote critic Nancy Banks-Smith in *The Guardian* on Monday 17 December, ‘I have not lived this long to be frightened by baked potatoes.’
- » At the BBC Programme Review Board on 19 December, director of television programmes Alasdair Milne welcomed *Doctor Who*’s return. On 9 January, Enterprises general manager Peter Dimmock ‘hoped that Linx... could be regarded as missing rather than killed for ever’. Ronnie Marsh commended the introduction of Sarah Jane.
- » An Audience Research Report on the final instalment, issued on 1 February 1974, gave comments from 272 viewers; including praise for Pertwee and the realisation of ‘Lynx [sic]’.
- » The serial was sold abroad: to Australia (in July 1974, who passed it uncut and made it their first colour *Doctor Who* broadcast in March 1975), New Zealand (who broadcast from November 1975), Dubai, Hong Kong, Brunei, Canada (who broadcast in 1977), Gibraltar and Saudi Arabia. From the early 1980s, it was sold to North America where it was also syndicated as a 91-minute TV movie. It was screened by UKGold from June 1993, on BBC Prime in 1996 and by Horror Channel from October 2014.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Saturday 15 December 1973	5.10pm – 5.35pm	BBC1	24'15"	8.7M (34th)	59
Part Two	Saturday 22 December 1973	5.45pm – 6.10pm*	BBC1	24'10"	7.0M (75th)	-
Part Three	Saturday 29 December 1973	5.10pm – 5.35pm*	BBC1	23'30"	6.6M (89th)	-
Part Four	Saturday 5 January 1974	5.30pm – 5.55pm*	BBC1	24'57"	10.6M (22nd)	60

* Except BBC 1 Cymru which broadcast the episodes on Monday 24 December at 5.25pm, Tuesday 1 January at 7.15pm and Tuesday 8 January at 7.10pm.

Merchandise

Unusually, Robert Holmes decided to novelise his scripts himself, but after getting partway through the first episode (an extended version of the prologue with Linx), handed the project over to Terrance Dicks to complete. Dicks took sole credit on *Doctor Who and the Time Warrior* when it was published in hardback by WH Allen in May 1978 and in paperback by Target in June 1978. Featuring a picture of Linx painted by Roy Knipe, the book was latterly numbered Book No 65 in the Target Library, and in June 1993 was reprinted with a new cover by Alister Pearson. The novel was produced as an audio book by BBC Audio in November 2008, read by Jeremy Bulloch.

The Time Warrior was released in a non-episodic, compilation format on VHS by BBC Enterprises in June 1989. Then in September 2007, it was released on DVD,



Left:
The box-set DVD release.

Far left:
Brought to book.

Below left:
The 1989 video release and the audiobook adaptation.

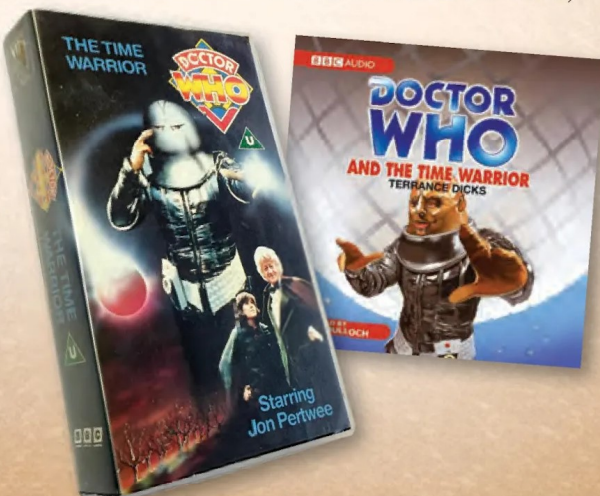
Below:
A metal miniature.

containing the following extras and special features:

- ▶ **Commentary** by Elisabeth Sladen, Barry Letts and Terrance Dicks
- ▶ **Beginning the End** making of *The Time Warrior* documentary
- ▶ **CGI Effects**
- ▶ **Continuity announcements**
- ▶ **The Doctor Who Annual 1974** in Adobe PDF format
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Photo Gallery**
- ▶ **Production Subtitles**

Bred for War: The Sontaran Collection was released on BBC DVD in May 2008 and contained four stories featuring the Sontarans, including *The Time Warrior*. In September 2013, *The Time Warrior* was included on the DVD set *The Monster Collection: The Sontarans*. The story was released as No 53 of GE Fabbri's DVD Files in January 2011.

A Harlequin Metal Miniature of Linx the Sontaran from *The Time Warrior* was issued in December 1997. In 2011 *The Time Warrior Collectors' Set* was available from





Above: The *Time Warrior* stamp cover.

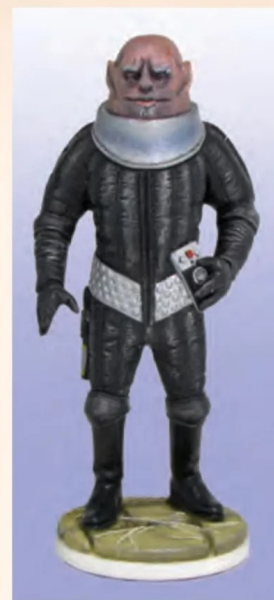
Right: Robert Harrop's pewter Linx.

Below: Underground Toys' set of action figures.

Underground Toys. This included figures of the Third Doctor, Linx and a Sontaran spaceship.

In 1984 five different posters were printed. One of the poster designs was a photo of Jon Pertwee struggling with Linx from *The Time Warrior*. The posters were offered for sale through the Target range of novelisations. A 'Jon Pertwee' stamp cover from The Stamp Centre was issued in May 2002. The cover showed a collage of images from *The Time Warrior* and was signed by Jon Pertwee's widow, Ingeborg. Limited to 1,000 covers, these prints commemorated the unveiling of a BBC plaque in honour of Jon Pertwee.

Sontaran costumes from Head-Up Display were produced in 1999. The full-size costume had a head similar



to Linx from *The Time Warrior* and cost £999.99. Sculptures of the Sontaran Commander Linx were available for £35.00 from Invaders in 1996. They were 13" high and comprised of 10 parts. In March 2015, limited-edition hand-painted 6.5" pewter statues of Linx were designed and sculpted by Robert Harrop Designs in Shropshire, England in partnership with AE Williams of Birmingham, makers of traditional hand-cast English pewter since 1779. The exclusive statues were cast from 1kg of solid English

pewter. Every piece was individually hand stamped on the base with a specific limited edition number and came accompanied by a certificate of authenticity, signed by Robert Harrop. They were limited to 100 worldwide and were priced at £110.00. ■





Cast and credits

CAST

Jon Pertwee Doctor Who
with
Elisabeth Sladen Sarah Jane Smith
Nicholas Courtney Brigadier Lethbridge-Stewart [1]
Kevin Lindsay Linx
David Daker Irongron
John J Carney Bloodaxe
Jeremy Bulloch Hal
June Brown Eleanor
Alan Rowe Edward of Wessex
Donald Pymear Professor Rubeish
Sheila Fay Meg [1,3-4]
Gordon Pitt Eric [1]
Steve Brunswick Sentry [3; also 1-2 and 4 uncredited]

UNCREDITED

Keith Norrish, Alan Thomas, Alan Lenoir, Jimmy Lyon, Bill Herbert, Emmett Hennessy, Tom Atkins, Dick Weable, Michael Ralph, Ray Dunbobbin, Brian Bowles, David Buswell, Michael Boone, Howard Williamson, Malcolm Stevens, David Carruthers, Jim Whelan, Sidney Tomas, Jon James, Andrew Greenwood, Alan Luxton, Bill Lodge Irongron's Soldiers
Andrew Abrahams Irongron's Sentry
David Cleeve, Stephen Ismay UNIT Soldiers
Douglas Domingo, Robert Peters Irongron's Men in Workshop
Roger Marston, George Ballantine, David Enyon, Eden Fox, Paul Phillips Scientists inc Professor Morrison

Jacqueline Stanbury Mary
John Hughman Robot
Dudley Long Robot with head
Bill Monks Robot without head
Ronald Nunnery Wessex's Man
Allan Deutrom, Clifford Kershaw Wessex's Bowmen
Marc Boyle Stuntman/Irongron's Man
Terry Walsh Stuntman/Double for Doctor Who
Bella Emberg, Mary Rennie Kitchen Hags

CREDITS

Written by Robert Holmes
Fight Arrangers: Marc Boyle [2-3], Terry Walsh [4]
Title Music: Ron Grainer and BBC Radiophonic Workshop
Title Sequence: Bernard Lodge
Incidental Music: Dudley Simpson [uncredited on 3]
Special Sound: Dick Mills
Costume Designer: James Acheson¹
Make-Up: Sandra Exelby
Film Cameraman: Max Samett [1, 3-4]
Film Sound: John Gatland [1, 3-4]
Film Editor: William Symon [1, 3-4]
Studio Lighting: Mike Jefferies¹
Studio Sound: Tony Millier¹
Visual Effects Designer: Jim Ward [uncredited: Peter Pegrum]¹
Script Editor: Terrance Dicks
Designer: Keith Cheetham
Producer: Barry Letts
Director: Alan Bromly
BBC © 1973

¹ Credited on Parts One and Four only.

Above:

The guest cast take a break between battles.

Profile

ELISABETH SLADEN

Sarah Jane Smith

Born 1 February 1946 in Liverpool as Elisabeth Clara Heath-Sladen, the spelling of Elisabeth with an 's' challenged billings editors for decades; her mother explained "s is for star".

Sladen enrolled at Shelagh Elliott-Clarke's local dance school aged four. In her final year at Mosspsits Lane junior school, she played the title role in *Alice Through the Looking Glass* and during one performance after a day eating too much ice cream she was sick onstage over classmate Edwina Cohen – later better known as Edwina Currie MP.

While at Aigburth Vale High School, Sladen performed on stage with the Royal Ballet each Christmas for five years running – to her chagrin she was dressed up as Great King Rat each year!

At 16 Sladen signed up for three years' full-time study at SEC's drama school. Put forward for TV talent contest *Search for a Star* in her first year, reading Portia's speech from *Julius Caesar*, she won through to two TV heats in London.

After a year at SEC she spent a summer with the London Youth Theatre at the Scala Theatre. When she played a court lady in *Hamlet*, the other courtier was one Helen Mirren. For *Julius Caesar* she understudied for Portia.

SEC found her work as an extra in Merseybeat pop movie *Ferry Cross the Mersey* (1964), starring Gerry and the Pacemakers. Sladen was appalled to

later see herself on the big screen, thinking she looked chubby-faced.

After two years at SEC, Elliott-Clarke suggested that Sladen should apply for an assistant stage manager's job at the Liverpool Playhouse.

For her third Playhouse production *The Long and the Short and the Tall*, an actor from Birmingham was brought in, Brian Miller. They started cagily dating when he stayed with the company for *Twelfth Night*, in which Sladen had a walk-on.

After a brief spell lodging with Miller in London, their Playhouse colleague Tony Colegate was made director of the Library Theatre Company, Manchester, bringing in Miller and appointing Sladen as ASM in December 1966. Through 1967 Sladen won ever-larger parts.

After she and Brian married on 8 June 1968 in Liverpool, they returned to the Library, Manchester, where Sladen took the lead as Jo in *A Taste of Honey*.

Sladen's first TV appearance (*Search for a Star* aside) was a walk-on in ITV Playhouse entry *Top of the Ladder*, made at Granada and aired 11 December 1967. She played a hotel maid in another ITV Playhouse, Chekhov's *If Only the Trains Come*, shown December 1968.

BBC Radio work included *Story Time: Royal Brides* (1969) and *A Bang with a Spanner* (1970). She made several plays for dramatist Alan Ayckbourn at BBC Leeds and she and Brian played the 1969 summer season at the Library Theatre, Scarborough under Ayckbourn, appearing in *How the Other Half Loves*.

A taste of TV fame came starring in six episodes of *Coronation Street*, shown January 1970, as barmaid Anita Reynolds. Sladen failed to capitalise on this exposure and returned to theatre in Manchester. Summer 1970 was spent at Scarborough in *Wife Swapping – Italian Style*, *The Shy*



Gasman, and Ayckbourn's new play *The Story So Far* (*Family Circles*).

Sladen finally moved to London, with Brian now in *How the Other Half Loves* for the next two years. Finding an agent, she starred in a one-off showcase of Stephen Poliakoff's *Pretty Boy* at the Royal Court, 4 June 1972.

Making inroads into television, she won two roles in *Z Cars*, and a part in *Doomwatch*.

Losing out to Michelle Dotrice for the part of Frank Spencer's wife Betty in sitcom *Some Mothers Do 'Ave 'Em*, Sladen took the small part of Judy the greengrocer in the episode *The Hospital Visit* (1973).

While understudying in *The Philanthropist* at the Mayfair Theatre in spring 1973, Sladen returned home at 2am after shooting a TV commercial to find a note telling her she had an interview the next morning for *Doctor Who*. Sladen was unaware the part was the new companion.

Sladen bridged two eras of *Doctor Who* but quickly developed a chemistry with Tom Baker. She evolved Sarah Jane and the tough, feminist journalist softened into a more whimsical performance. *Doctor Who's* schedules left little time for other work,

Above:

Elisabeth with her first Doctor, Jon Pertwee.

Opposite:

The new girl – in trouble already!

although she appeared in two BBC Radio 4 plays in the *Morning Story* strand, *The Package Deal* (6 March 1975) and *A High Standard* (24 April 1975). Two *Doctor Who* audio spin-offs came in April 1976; LP *Doctor Who and The Pescatons*, on sale from July, and BBC Schools radio programme *Exploration Earth: The Time Machine* broadcast 4 October.

Sladen's departure from *Doctor Who* was announced on 13 May 1976 leading to an interview on *Nationwide* and making the *Daily Mail's* front page. Her swansong was the final episode of *The Hand of Fear* [1976 – see Volume 25] on 23 October 1976.

With no career plan for what came next, Sladen returned to the Liverpool Playhouse, acting alongside Brian in *Mooney and his Caravans*, *Saturday, Sunday, Monday* and *The Lion in Winter*. Further theatre included a 1978 tour of Ayckbourn's *Bedroom Farce*.

Radio included *Thirty-Minute Theatre* entries *Post Mortem* (1976) and *The Night of the Ammo Train* (1977), two *Afternoon Theatre* plays *A Bitter Almond* (1976) and *The Hilton Boy* (1977) and a *Saturday-Night Theatre* titled *Laura and the Angel* (1978).

Below:

The Doctor, Sarah and Harry.



Trading on her popularity with younger viewers, Sladen became a children's presenter on BBC Schools series *Merry-Go-Round*. She also joined the presenting roster on Yorkshire TV preschool series *Stepping Stones*. Sladen also became a regular storyteller on Yorkshire's school series *My World*.

Grown-up TV included an episode of Granada series *Send in the Girls*, *Beware the Gentle People* (1978) where Brian Miller played her husband. She also featured in a *Saturday Drama* made for Anglia, *Betzi* (1978). She moved into comedy with Granada sitcom *Take My Wife* (1979), playing wife Josie to stand-up comic Duggie Brown.

The following year, 1980, brought Sladen's film début, as a bank teller in *Silver Dream Racer*. TV included period sitcom *In Loving Memory* (she turned down an invite to later reprise the part) and a more serious role in *Play for Today: Name for the Day* as Jo, a woman whose husband suffers a nervous breakdown.

She made corporate films, including *Thank God It's Friday* (1980) for the Manpower Services Commission and two films for Lloyds Bank; *Dreams of Success* and *The Awakening* (1982).

She joined the company of the Little Theatre, Bristol for their 1981/2 season appearing in *Twelfth Night*, *Comic Cuts* and panto *Robin Hood*. Barry Letts cast her as Lady Flimnap in serial *Gulliver in Lilliput* (1982).

Other *Doctor Who* connections were already at work and she had appeared at US conventions since 1979. She turned down an approach by new *Doctor Who* producer John Nathan-Turner to return to the series. Undeterred, JN-T brought her back for spin-off pilot *K9 and Company*, aired December 1981. Sarah Jane returned again for



anniversary tale *The Five Doctors* [1983 – see Volume 37].

Outside of the Whoniverse, Sladen starred in an *Afternoon Theatre* radio play *Getting Through to Polly* (1984) about autism, directed by husband Brian.

Sladen gave birth to daughter Sadie on 25 February 1985.

Although she also took a role in *Dempsey and Makepeace* (1985), Sadie's birth changed her attitude to work. She talked herself out of a regular role in *Emmerdale Farm* and did not work on TV again until *The Bill* in 1989.

Sarah Jane was a large part of *Doctor Who*'s 30th anniversary events and featured in a radio serial starring Jon Pertwee *The Paradise of Death* (1993). Follow-up *The Ghosts of N-Space* would not be broadcast until 1996, held back while the BBC secretly prepared its TV Movie revival.

Sarah Jane also cameo'd in the Children in Need adventure *Dimensions in Time* (1993) and the celebratory documentary *30 Years in the TARDIS* (1993). The character later reappeared in straight-to-video drama *Downtime* (1995) alongside the Brigadier and Victoria Waterfield.

Outside of *Doctor Who*, Sladen was becoming disenchanted by acting and the search for good parts. She shared a scene with future Master, John Simm, in *Men of the World* (1994), appeared in *Faith in the Future* (1996) and took the regular role of Dr Pat Hewland in the fourth series of *Peak Practice* (1996) before retiring from the business.

Despite her retirement, she was happy to return for a series of *Sarah Jane Smith* audio adventures for Big Finish from 2002. Playing sidekick Natalie Redfern was aspiring actress Sadie Miller.

This return may have seemed at the time like a happy postscript to Sarah Jane's career, but soon Russell T Davies came a-calling with the script to *School Reunion* [2006 – see Volume 52]. Any doubts she might have had about a cheap cameo part vanished as soon as she read it and realised it was all about Sarah Jane and Rose.

Sladen was even more delighted when Davies asked her to star in spin-off series *The Sarah Jane Adventures* for CBBC. A pilot aired New Year's Day 2007, with a series following in September.

Sarah Jane Smith was as popular as ever as shooting got underway on a fifth series of *The Sarah Jane Adventures*, but during

a break in production Sladen was diagnosed with cancer. She died just months later, in the early hours of 19 April 2011, and her death shocked generations of adoring fans. Her autobiography was published posthumously in November 2011. ■

Above:
Joined by Tenth Doctor, David Tennant, in her own spin-off series...

Left:
... and Eleventh Doctor, Matt Smith.



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The Time Lords pilot the TARDIS to the hostile planet Spiridon. There the Doctor and Jo join forces with a group of Thals to prevent the Daleks from launching a galactic invasion.

THE GREEN DEATH

When a miner is found dead and glowing bright green, UNIT and the Doctor are called in. The culprit appears to be Global Chemicals and its mysterious boss, whose sinister plans extend across the entire world.

THE TIME WARRIOR

Investigating the disappearance of several scientists, the Doctor and journalist Sarah Jane Smith discover they are being abducted through time by the Sontaran warrior Link.

